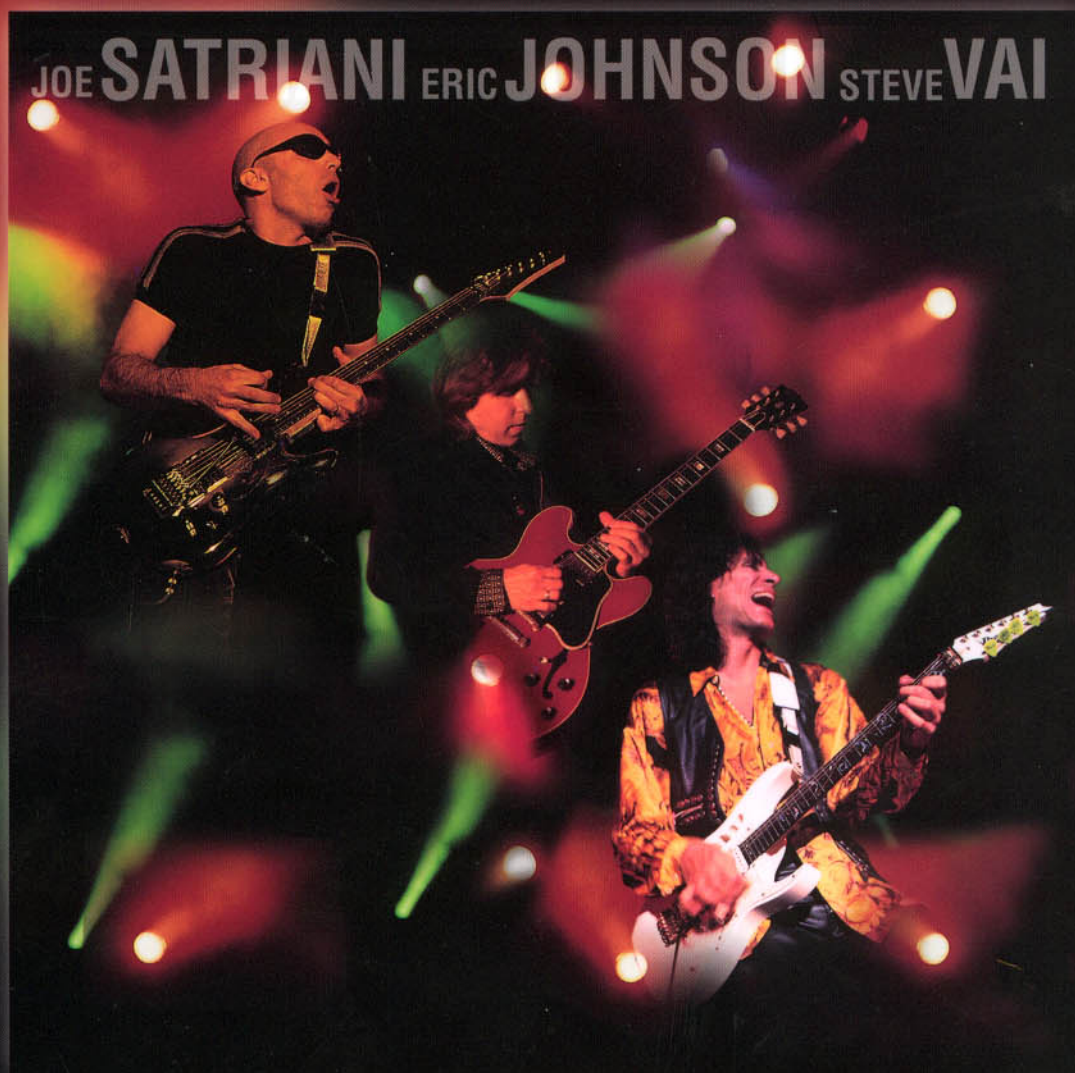




Selections from
JOE SATRIANI ERIC JOHNSON STEVE VAI
G3-Live In Concert



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Cool No. 9

Music by Joe Satriani

A

Free Time
w/free-form improvisation
N.C.

B

Moderately ♩ = 94 (♩ = ♩³)
N.C.

Gtr. 1 (dist.)

(approx. 1 min. 35 sec.)

mf

w/bar -----

10 13 15 10 13 (13)

T
A
B

pp

f

fdbk. grad. release

w/bar -----

(13) 10 (10) (10) * (10)
(10)

-1½ -6

pitches: C -3½ F G

** (Cm)

* Vib. causes 3rd string to sound.

fdbk.

w/bar -----

(10) (10) (10) (10)

pitch: C

** Chord symbols in parentheses implied by bass (throughout).

fdbk.

grad. descent

w/bar -----

(10) (10) (10) (10)

pitches: G -1 F -2 E♭ -4½ B♭ -5 A G -6 C C

fdbk. ----- w/bar ----- 4

pp *mp* P.M.

(10) (10) (10) 10 8 10

C N.C.(Cm)

pitch: D \sharp -6 $\frac{1}{2}$

1. *P.M.* *w/bar* *1/4* *-2 $\frac{1}{2}$*

**w/Whammy pedal* *P.M.* *w/bar* *-1* *w/Whammy pedal* *w/bar*

**Digitech Whammy pedal set for octave higher when depressed.* *-1 $\frac{1}{2}$*

(10)(10) (10) 10 8 10 12 10 (10) 8 10 8 10 (8) 10 (10) (10)

3. *P.H.* *w/bar* *-1* *-1* *P.M.* *w/Whammy pedal*

4. *P.M.* *w/Whammy pedal*

10 8 10 12 12 (12) 10 10 (10) (10) (10) (10)

-2 11

D Cm11

f *let ring* *P.M.* *P.M.* *P.M.* *P.S.*

1 1 3 3 1 1 3 3 3 3 3 3

P.S. *let ring* *P.M.*

1 1 3 3 1 1 3 3 3 3 3 3

15 3 3 3 0 0 0 3 1 1

E Guitar Solo
N.C.(Cm)

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/4 time signature. It contains a melody with eighth and sixteenth notes, some beamed together, and rests. The bottom staff is a single-line staff with numbers (0, 11, 13) indicating fingerings or positions for a fretted instrument like a guitar. The system concludes with a double bar line.

11:8

15ma 1

loco

8va 3

P.H. 1

full P

8va 4

8va 4

*Hammer on and pull off all notes with L.H. while crossing R.H. behind L.H. to dampen strings.

8va

w/wah-wah

*

3

3

22 20 19 20 18 17 20 21 18 18 19 15 17 15 14 12 14 12 15 12 13 13 12 11 13 11

19

F

N.C.(Cm)

loco

6:4

3

10 9 10 13 12 10 10 10 11 full 1 1/2 (11) 11 8 8 11 1/4 1/4 11 8 11

11 10 10 9 8

grad. bend

full

full

0 8 11 0 8 11 0 8 11 1/2 (11) 3/4 (11) full 1 grad. bend 0 8 11 11

8va

loco

6:4

3

1/2 full (11) 0 8 11 full 0 11 8 11 full 10 8 8 11 8 11 full X X X X 11 8 11 8 11

P.H.

pitch: A

3

6:4

7:4

full

full

full

full

full

full

0 8 11 0 11 0 11 0 11 0 11 0 11 0 11 0 11 0

8va 1

loco

7:4

w/bar

1/2 1/2

15 16 18 16 15 17 15 17 15 (15) 14 (14) (14) (14) 19

-6

8va 1

w/bar

+1 w/bar w/bar 1

11 13 15 12 13 17 (17) 14 (14) 15 (15) 17 14 17 (17) 22 (22) 20 19 21 23 21 9 12 9 12 20 18 21

-3½ -2 -5

G

8va 1

loco

N.C.(Cm) (G/B) (E♭/B♭) (F/A)

w/Whammy pedal

17 3 20 3 25 3 15 0 (0) (0)

*Imaginary fret number located past fretboard.

(A♭) (Fm) (G) (Cm) (G/B)

8va 1

mf

**w/octaver

12 11 13 11 13 13 11 13 11 13 13 11 13 13 11 13 13 11 13

full full full

**Doubles an octave above.

(E♭/B♭) (F/A) (A♭) (Fm) (G)

8va 1

loco

18 16 18 16 17 17 16 15 17 15 17 18 15 15 13 0 15 16 (15) 13 15 13 15 15

1/2

(Cm)

[illegible]

(Ab)

(Fm)

(G)

[illegible]

(Cm)

15 14 15 14 15 14 13 12 13 12 13 12 17 16 17 16 15 16 15 16

The second system of musical notation continues the exercise. It begins with a half note G4 (15) and a quarter note F#4 (17). This is followed by a half note E4 (16) and a quarter note D4 (16), with a slur over the pair. Then, a half note D4 (14) and a quarter note C#4 (15) are shown, with a slur over the pair. This is followed by a half note C#4 (14) and a quarter note B3 (14), with a slur over the pair. A half note B3 (10) is marked with an upward arrow and the word "full". This is followed by a half note A3 (15) and a quarter note G#3 (10), with a slur over the pair. A half note G#3 (10) is marked with an upward arrow and the fraction $\frac{1}{2}$. The system then moves to a new staff with a half note F#3 (10) and a quarter note E3 (16), with a slur over the pair. This is followed by a half note D3 (16) and a quarter note C#3 (17), with a slur over the pair. A half note C#3 (15) is marked with an upward arrow and the fraction $\frac{1}{2}$. The system ends with a half note B2 (17) and a quarter note A2 (15), with a slur over the pair.

(Ab^o7)

(G)

(Cm6)

8va

octaver off

w/Whammy pedal

P.H. -----

8va 7

loco

3 3

-1/2 -1/2

15ma 7

loco

w/Whammy pedal

P.H. 4

w/bar --- 4

w/bar

P.M. 4

P.M. 4

-1/2 -1/2 full

10

0 (0) 0 (0)

*Hold Whammy pedal down.

pitch: A

-3 1/2 D A

[H] N.C.(Cm)

8va 7

loco

8va 7

loco

15ma 7

P.H. 4

P.M.

P.H. 4

1/4

6 8 8 8 6 8 8 10 8 6 8 6 8 8 8 (0)

15ma 7

loco

8va 7

loco

P.H. 4

w/Whammy pedal

P.M.

P.H.

full

P.M.

1/4

(0) (0) 6 (6) 8 6 8 6 (6) 8 6 8 8 10 8 6 8 6

-1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1

w/bar

-1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 -1 +1/2

15

15 (15) (15) (15) (15) (15) (15) (15) (15) (15) (15) (15) (15) 0

8 (0)

-6 15

8va 7

loco

8va 7

loco

P.H. 4

full

P.M.

1/4

6 8 8 8 (0) 8 6 8 8 10 8 6 8 6 8 10 (10)

pitch: G A G

8va

loco

15ma loco

15ma loco

loco

8va

P.H.

*w/Whammy pedal

1 1/2

1/4

(10) 10 10 (10) 6 0 8 6 8 8 6 8 8 10 8 6 8 6

*Hold Whammy pedal down.

8va.....

Cm11

loco

P.H.

*w/Whammy pedal.....

string noise let ring.....

8 (8) 8 (8) (8) (8)

*Hold Whammy pedal down.

let ring-----

8va

1 3 3 1 3 1 1 3 18

*Tap w/edge of pick, next 2 meas.

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice and guitar. The vocal line is in the treble clef, and the guitar part is in the bass clef. The key signature is one flat (B-flat). The tempo is marked "loco". The guitar part includes a section with the instruction "let ring" and a series of fret numbers (18, 20, 18, 17, 20, 17, 18, 20, 18, 18, 18) indicating specific fret positions. The score is presented in a clean, professional layout with clear notation and a white background.

*Hammer on and pull off all notes with L.H. while crossing R.H. behind L.H. to dampen strings.

8va

loco

3

let ring

14 15 13 13 16 14 13 13 12 10

16 15

0 0 0 0

loco 15ma

15ma

w/bar

P.H.

let ring

grad. descent

1 1 1 3

3 1 1

0 (0) 0

+1½

Harm.

(0) 2 (2) (2)

-4½

15ma

loco

w/bar

grad. release

Harm.

let ring

8va

3

(2) (2) 2 (2)

-2 -3 -5 -2

12 0

1 1 1 1

3 3 3 3

17 16 15

8va

3

20 15 15 20 15 15 20 15 15 20 15 15 20 15

X X X X X X X X

17 16 17 16 17 16 17 16

8va

Cm7

loco

3

20 15 15 20 15 15 20 15 15 20 15 15 20 15

X X X X X X X X

17 16 17 16 17 16 17 16

16 16 16 16

15 15 15 15

(16 15 13 15)

Flying in a Blue Dream

Music by Joe Satriani

Gtr. 2; Open F Tuning:

- ①=C ④=C
②=A ⑤=F
③=F ⑥=C

A Moderate Rock ♩ = 132

Gtr. 1 (dist.) w/voices

N.C.

Csus2(#4) C

mf fdbk.

pitch: E

TAB

3 (3)

Gtr. 2 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

mf let ring

*vol. swell

TAB

0 7 7 7 7 7 7 7

Gtr. 2: w/Rhy. Fig. 1, 7 times

Gtr. 1

Csus2(#4) C

Csus2(#4) C

8va

w/bar

fdbk.

pitch: G

(3) (3) (3) (3)

8va

Csus2(#4) C

Csus2(#4) C

loco

-1/2 -1/2

w/bar

fdbk.

G

(3) (3) (3) (3) (3)

The musical score for 'Csus2(#4)' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It features a melodic line with various ornaments, including grace notes, slurs, and ties. The bottom staff is a bass clef with a key signature of one sharp (F#). It features a rhythmic line with triplets and a wavy line indicating a wavy bar. The score is divided into two measures by a double bar line. The first measure contains a triplet of eighth notes, and the second measure contains a triplet of eighth notes. The tempo is marked 'Allegretto' and the time signature is '3/8'.

Gr. 2: w/Rhy. Fig. 1, 4 times
N.C. Csus2(#4) C

loco

simile on repeat

0 0
*tacet 2nd time

11 9/11 11 12 12 (12) 12 11/12 12 w/bar -1 w/bar

N.C.

Absus2(#4)

A \flat

Absus2(#4)

A \flat

8va

Gtr. 1

(12) 13 13 15 15 16 16 15 15 13 15 18

Gtr. 2
Rhy. Fig. 2

End Rhy. Fig. 2

let ring

Gtr. 2: w/Rhy. Fig. 1, 2 times

N.C.

Csus2(#4)

C

8va

(18) 18 (18) 15 18 15 17 15 17 15 12 12 (12) 14 14 (15)

Gtr. 1

8va

14 12-14 14 15 19 15 15 15

w/bar (15)

N.C. Gsus2(#4)

G

N.C.

Fsus2(#4)

F

Gtr. 1

8va

(15) 21 21 22 22

w/bar (22)

19 19 20

Gtr. 2

Rhy. Fig. 3

let ring

2 2 4 4 2 4 2 4

End Rhy. Fig. 3 Rhy. Fig. 4

let ring

0 0 2 0 0 0

To Coda

Gtr. 2: w/Rhy. Fig. 1, 4 times
N.C.

Csus2(#4)

C

8va

w/bar

20 (20) 20 20 20 20

End Rhy. Fig. 4

8va

0 0 0

Fill 1

Gtr. 1

8va

loco

w/bar

Harm.

15 0 12 7 5 (5) (5) 21 21 22

TAB

pitch: G

8va Csus2(#4) C loco

Gtr. 1

P.S.

(20) 20 20 20 20

0 0 X 12 13 3 (3)

Csus2(#4) C

8va loco

P.M. P.M.

P.H.

6:4

5 6 3 5 7

(3) 5 3 3 5 3 5 4 5 0 3 3 3 3 3 3 3 13

pitches: G E C G

C Guitar Solo
Gtr. 2: w/Rhy. Fig. 1, 4 times
N.C.

Csus2(#4) C

3

(7) 3 5 7 3 5 7 3 5 7 3 2 3 5 7 3 5 7 7 5 3 5 7

Csus2(#4) C

7:4 6:4 7:4

3

3 5 7 3 5 7 5 4 5 7 5 4 5 7 9 7 5 4 7 5 4 5 7 4 5 7 (7) 5 4 7 5 4 2 2 4 2 2 2 3

Csus2(#4) C

6:4 6:4 7:4 3 7:4 7:4 7:4

3

5 2 3 5 3 2 3 5 7 2 3 5 2 3 5 3 2 3 5 7 2 3 5 2 3 5 7 3 2 3 5 3 2 3 5 7 3 2 2 5 5 2

C

Gtr. 2: w/Rhy. Fig. 2, 2 times
N.C. A

Ab sus2(#4)

Ab

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is divided into two systems by a double bar line. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The melody in the top staff is primarily composed of eighth and sixteenth notes, with some longer note values. The bass line in the bottom staff is primarily composed of eighth and sixteenth notes, with some longer note values. The key signature of one flat (B-flat) is indicated by a flat symbol on the B line of the treble clef and the B line of the bass clef. The time signature is not explicitly shown, but the note values suggest a common time or 4/4 time signature.

Absus2(#4)

Ab

Gtr. 2: w/Rhy. Fig. 1, 6 times
N.C. Csus2(#4)

Csus2(#4)

C

[illegible]

Csus2(#4)

C

loco

P.H.

pitch: A

Csus2(#4) C

P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

9 10 8 0 9 10 0 0 8 9 9 9 8 9 0 0 11 12 0 0 11

Csus2(#4) C

8va

P.M.4

(11) 12 16 17 0 14 15 17 full (17) 15 full (17) 17 1 1/2 (17)

Csus2(#4) C

8va

3 3 3 3 3 3

(17) 0 19 15 19 15 19 15 19 15 19 15 19 15 19 15 19 15 19 20 full

Csus2(#4) C

8va

3 3

(20) (20) 17 19 20 17 19 17 19 1/2 (19) loco

semi-harm. P.S.

4 12

Gtr. 2: w/Rhy. Fig. 2
N.C.

Absus2(#4) Ab

8va

P.M.4

11 11 11 13 13 10 10 12 12 13 13 15 12 13 13 15 13 15 15 16 16 13 13 16 15 16 16 18 18 10 20 20 20

loco

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, there are several annotations: '8va.' with a dashed line indicating an octave shift, 'F#sus2 (#4)' above a specific note, and 'loco' above a group of notes. The melody consists of eighth and quarter notes. The second system continues the melody on a single staff. Above the staff, there are annotations for 'full' and '1/2' (half) notes, with arrows indicating the duration of the notes. The melody continues with eighth and quarter notes, ending with a final note marked 'full'.

Gtr. 2: w/Rhy. Fig. 1, 2 times

N.C.

Csus2(#4)

C

The image shows a musical score for the piece "The Wind" by John Williams. It is a piano solo, indicated by the "p" marking. The score is written for a single melodic line in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The music features a series of eighth and sixteenth notes, often beamed together, with various slurs and ties. There are also some rests and a few accidentals. The score is divided into measures by bar lines. The overall mood is gentle and melodic.

Csus2(#4)

C

D

Gm11

Csus2

Gtr. 1

Gr. 1

let ring --4

1/2

Rhy. Fig. 5

Gtr. 2

End Rhy. Fig. 5

Rhy. Fig. 5

Gtr. 2

End Rhy. Fig. 5

let ring

1/4 1/4

0 0 0 0
5 5 9 9
7 7

Gm11

8va

semi-harm. 1

full

6:4

6:4

6:4

0 15 16 17 15 12 15 12 13 15 12 10 13 10 12 13 12 10 13

(0) 10 8 10 8 10 8 10 8 10 10

Csus2
loco

6:4 6:4 6:4 6:4 8va T.H. hold bend full pitch: D

D.S. al Coda

C D/C C N.C. C D/C C

*T T P.M.4

(3)/14 (15 14) 15 0 0 10

*Tap w/edge of pick.

grad. rit.

N.C. C N.C. C N.C. C N.C. C N.C. C D/C N.C. C

Free Time

The musical score for 'Up in Regency Park' consists of a guitar part and a bass part. The guitar part is written in treble clef and features a tremolo effect (indicated by a wavy line) over a series of chords. The chords are labeled as N.C. (Natural Chord), C (C major), and D/C (D major with C in the bass). The bass part is written in bass clef and features a triplet pattern of eighth notes. The score includes a 'grad. rit.' (gradual deceleration) marking and a 'Free Time' section.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in the key of D major and 4/4 time. It features a tremolo effect on the first four measures, indicated by a wavy line above the staff. The vocal line is in the key of D major and 4/4 time. It features a falsetto effect on the first four measures, indicated by a dashed line above the staff. The score is written on a grand staff with a treble clef and a bass clef. The guitar part is on the top staff and the vocal line is on the bottom staff. The score is divided into two systems. The first system contains measures 1-4 and the second system contains measures 5-8. The guitar part has a tremolo effect on measures 1-4 and a falsetto effect on measures 5-8. The vocal line has a falsetto effect on measures 1-4 and a tremolo effect on measures 5-8. The score is written in a standard musical notation with a treble clef and a bass clef. The guitar part is on the top staff and the vocal line is on the bottom staff. The score is divided into two systems. The first system contains measures 1-4 and the second system contains measures 5-8. The guitar part has a tremolo effect on measures 1-4 and a falsetto effect on measures 5-8. The vocal line has a falsetto effect on measures 1-4 and a tremolo effect on measures 5-8.

The second system of musical notation continues the piece. The treble clef staff features a melody with a half note G4, a quarter note A4, and a half note B4. The bass clef staff provides accompaniment with a half note G3, a quarter note A3, and a half note B3. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

8va

loco

12:8

7:4

7:4

14 12 14 15 14 12 15 14 12 15 14 12 12 14 12 10 10 12 10 8 8 10 8 7

7 8 7 9 7 9 7 5 7 5 4 6 4 5 7 9 7 5 4 7 5 4 5 7 4 5 7

9:8

11:8

10:8

5 7 9 7 5 9 5 4 5 4 5 7 5 4 5 7 9 7 5 0 4 5 7 9 7 5 9 5 4 5 7 4 5 7 5 0 5 7

9:8

15:8

9:8

9 5 4 5 7 5 4 5 7 9 7 5 8 5 4 5 7 4 5 7 5 4 5 7 9 5 4 5 7 5 4 5 7 9 5 4 5 7 4 5 7

11:8

6:4

6:4

6:4

6:4

3

**T.H.

9 5 4 7 5 4 5 7 9 7 5 4 5 7 3

5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2

pitch: F#, next 5 meas.

*For next 5 meas., bass and drums ritard.; gtr. does not.

**Harmonics sounded by resting heel of right hand on strings directly over middle pickup.

6:4

6:4

6:4

6:4

T.H.

5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2

6:4

6:4

6:4

6:4

T.H.

5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2

6:4 6:4 6:4 6:4

T.H.

5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2

7:4

w/bar

w/bar

w/bar +1/2

5 3 2 3 2 0 (0) X X

-1 slack

*Rattle floppy strings w/left hand.

4 5 5 5 5 11 11 12 11 12

2 3 3 3 3 9 9 9 9 10

+1/4

w/bar

w/bar

w/bar 3

w/bar +1/2

(12) (10) (12) 11 9 11 9 9 (9) (9) 10 10 14 (14) 12 10

fdbk.

3

w/bar

fdbk. w/bar

9 (9) 10 9 10 (10) 7 5 (7) 9 11 11 12 11 9 11 11 10 8

8va

-1/4

loco

fdbk.

w/bar

w/bar

w/bar

-1/4

-1/4

(10) (10) (10) (10) (10) 8 (8) (8) 10 (10) 10 8

pitch: G

pitch: G

*Don't pick. Sound note by shifting finger within fret.

Summer Song

Music by Joe Satriani

A

Moderately Fast Rock ♩ = 172

Gtr. 1 (dist.)

(drums)

3

N.C.(A7)

8va.....

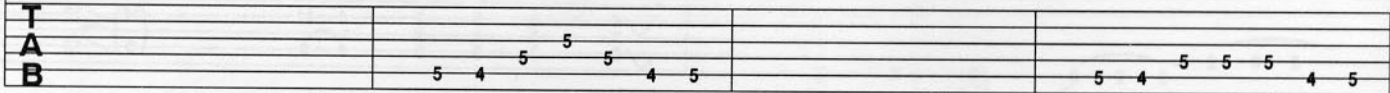
8va.....



mf

Harm.....

Harm.....



pitches: A

D

G

D

A

A

D

A

*Key signature denotes A Mixolydian.

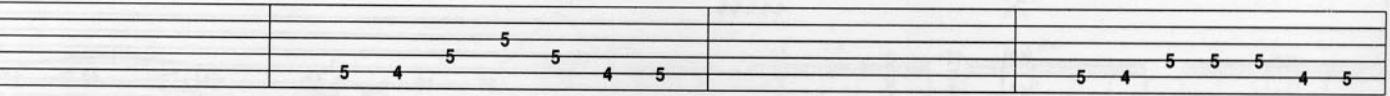
8va.....

8va.....



Harm.....

Harm.....



pitches: A

D

G

8va loco (E7)

Harm.

pitches: A D A E A D A E

(D6)

A.H.

T T T T T T T

Harm.

pitches: D G B G D

(A7)

Harm.

A.H.

T T T T T T T

Harm.

pitches: A D G D A A D A

loco

f P.S.

[B] A5 *Gmaj7/A A5

P.M. Harm. P.M. P.M.

*no 3rd (throughout) pitch: A

Gmaj9/A A5

P.M. P.M. P.M. P.M. let ring P.M.

N.C.(A7) 8va

P.M.4 P.M.4 P.M.4 Harm:4

(10 10 10 10 10 10 5 5 4 5 5 4 5)
(9 9 9 9 9 9 7 7 7 7 7 7 7)

0 0 0 0 0 0 0 3 0

pitches: A A G D A

loco 8va loco Harm:4

0 3/5 0 0 3/5 0 3/5 0 5 4 5 5 5 4 5 0 3/5 0 0 3/5 0 3/5 0

pitches: A D G D A

8va loco 8va loco 8va Harm:4 Harm:4 Harm:4

(0) 5 4 5 4 5 0 5 4 5 4 5 5 4 5 0 5 4 5 5 4 0

pitches: A D A A D A D A A A A G D

8va Harm:4 *A5 loco w/wah-wah Gmaj7/A A5 1/2

(0) 5 4 5 5 9 10 9 11 (11) 9 7 9/11

pitches: A D G

*Chord symbols reflect implied tonality.

N.C. A5 Gmaj7/A 1/2

9 9 9 9 10 9 11

A5 N.C. A5 15ma P.H.4

(11) (11) 9 7 9 (9) 9 9 (9) 2 (2) 2

pitch: C#

15ma 1/2 *loco* Gmaj7/A A5

P.H. 1/2

(2) (2) 0 9 10 9 11 11 (11) 9 12 9 11 11 (11) 9 12 12 11

B5 G5 8va 1/2 *loco* A5

P.H. full

(11) 9 9 (9) 2 14 0 10 12 14 14 (14) 12 14 14

N.C. A5 D Gmaj7/A

8va 1/2

w/bar 1/2

(14) 14 14 (14) (14) (14) (14) (14) (14) (14) 17 17 17 19

8va A5 N.C. A5

loco 8va *loco*

Harm.

(19) (19) 17 19 17 19 17 17 17 0 0 3 5 3 7

pitch: A

8va Gmaj7/A A5 *loco*

1/2

(7) (7) 17 17 17 19 (19) 17 19 17 (17) 0 12

N.C. A5 Gmaj7/A A5

8va.....

Harm.....

10 12 0 5 4 4 5 4 5

17 17 17 19 19 (19) 17 19 17 19

1/2

pitches: A D A

15ma 8va B5 8va G5

P.H. 1/2

19 (19) 17 19 19 17 19 17 17 (17) 21 0 17 19 21 21

1/2

loco

8va A5 G5

full

(21) 21 19 22 22 (22) 22

w/bar

-1 -1 -1

22 (22) (22) (22) 22

3

[E] D5 A5 G5 D5

full full (0) full full 1/2 1/2

(3) 0 0 (0) 5 0 5 0 5 5 7 (7) 5 7 5

A5 G5 D5 A5 F5

full full full 1/2 full

3 5 3 (3) 10 0 0 5 0 5 0 5 0 3

C5 G5 N.C. G5

15ma-----1

loco

w/bar-----1

Harm-----1

5 +3½ (5)

-2 slack 0

8va A5 loco

20 20 17 20 17 20 (20) 17 0 3

[F] Guitar Solo Bb5 C5

semi-harm.

(3) 3 5 0 3 5 0 3 5 3 5 3 5 3 4 5 3

*Key signature denotes G Dorian.

G5 Bb5 C5

P.H.

6 5 3 5 1/2 (5) 3 1 3 full (3) full (3) full (3) full (3) full (3) full (3)

pitches: F G F G F

G5

w/bar

10 12 10 9 10 9 8 10 8 6 1 0 (0) (0)

slack

Bb5 C5

3 0 3 0 0 5 5 0 6 0 6 0 0 7 7 0 10 0 10 0 7 7 0 0 10 0 10 0 12 12 12 0

G5

10 0 12 12 0 0 15 0 12 12 0 0 15 0 17 17 (17) 0 18 0 17 0 18 0 19 18 19 16

8va ----- Bb5 C5

15 15 22 15 15 20 15 15 20 15 15 15 20 22 20 15 15 15 20 22 20 15 15 18 20 18 15 19 15 18 20

[illegible][illegible]

8va

loco

Am

8va

full

(17) 17 14 17 14 17 14 17 14 17 16 14 16 17 14 17 14 17 16 14 0 20

8va

D5

full full full full full

grad. bend full

1 1/2

(20) 17 20 17 20 17 20 17 20 (20) 19 20 20 17

8va loco

1/2

(17) (17) 14 (14) 15 14 12 11 12 11 12 10 12 10 9 10 9 7 9 7 5 7 5

E5

full full 1/2

4 5 3 5 (5) 9 (9) 9 11 9 10 11 12 0 0 14 12 13 14 14 0 17

8va full 1/2 P.H. 4 15ma A5 loco

(17) 19 16 17 18 19 20 21 21 21 21 0

pitch: D

H Gmaj7/A A5

1/2

(0) 9 10 9 11 11 0 9 7 9 11 9 9 9 4

*Key signature denotes A Mixolydian.

N.C. A5 Gmaj7/A A5

let ring-----4

1/2

N.C. A5

8va-----4 loco

*T.H.-----4 *T.H.-----4 Harm-----4

pitch: A

8va-----4 loco Gmaj7/A A5

Harm-----4 1/2 1/2

B5 G5 8va loco A5

P.H. 1/2 full

pitch: F#

G5 D5

w/bar-----4 full full

A5 D5 A5 G5

5 8 5 8 5 5 7 (7) 5 7 5 7 5 3 5

full full full full full full

D5 A5 F5 C5 G5 8va

0 1 2 (8) 0 5 0 5 0 5 0 full 3 3 5/7 5 7/9 7

1 1/2 2 full P.H.

8va-7 N.C. G5 D5

(7) 0 +1 1/2 13 (13) (13) (13)

loco P.H. semi-harm. w/bar full full full full

A5 G5 D5 A5 G5

13 (13) 10 12 10 10 11/12 11 9 7 7 9 11 9 7 7 9 7 7 7 7/0

2 full

D5 A5 F5 C5 G5

0 0 5 0 5 0 5 (5) 7 6 6 8/10 0 10/12 10

full

N.C. G5 D5 A5 N.C. E5

8va..... 15ma..... loco

P.H.....

full full full full full

(10) 13 (13) 20 (20) 17 20 (20) 17 19 17 20 (20) 1/2

pitch: G 0 2 2 0

N.C. G5 N.C. A5

full full full full

15 (15) 18 (18) 0 5 0 5 0 5 0 (0)

(0) 0

N.C. E5 N.C. G5 N.C.

8va..... w/bar -1

Harm..... -1

full full 1/2 full

(0) (0) (0) 15 (15) 0 0 0 20 17

2 (2) 0 0 0 2

A5 G/A J

8va..... loco D/A

20 17 20 17 17 17 15 14 15 14

A G/A D/A A

semi-harm. 1/2 3

12 10 12 14 12 14 (14) 14 12 14 12 10 9 10 9 7 5 3 5

G/A D/A A

5 7 0 7 9 0 9 10 0 10 12 0 12 14 0 10 12 0

2 3 2 0 3 5 3 0 2 3 2 0 2 3 2 0 3 0 3 5 5 5 0 0 7 0

8va P.H. A5

[K] Gmaj7/A A5

(7) 0 0 0 5 7 0 0 3 3 3 3 3 3 5 5

8va Harm. 8va Harm. 8va

pitches: G E D A

8va N.C. A5 Gmaj7/A A5

5 5 3 3 3 3 3 3 3 2.6 3 3 5 5 5 7 7 0 0 0 3 3

8va Harm. let ring Harm. 8va

pitches: D A C# A D A D E

*Harmonic is located 2/3 of the distance between the 2nd & 3rd frets.

8va N.C. A5 [L] Gmaj7/A A5

3 3 3 3 3 3 3 3 5 5 0 / 5 0 0 4 5 4 5 0 5

8va Harm. Harm. Harm. 8va

pitches: E A E D A E D A A

8va A5 loco 8va loco 8va N.C. A5

4 5 4 5 5 4 5 0 5 4 5 4 5 0 5 4 5 4 5 5 4 4 4 5

8va Harm. Harm. Harm. 8va

pitches: D A D A A D A D A

8va..... Gmaj7/A A5 loco

Harm.....

5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 5 5 5 5 5 4 4 4 4 4 5 5 0

(5)

pitches: G D A

N.C. A5 [M] Gmaj7/A A5

8va..... loco

w/bar Harm.....

0 14 12 14 12 14 12 14 12 14 12

(0) 4 0

N.C. A5 Gmaj7/A

3 3 3 3 3 3 3

1/2 14 (14) 12 14 12 11 12 11 9 7 9 11 9 (9) 17 19 17 15 15 14 15 14 12

A5

3 3 3 3 3 3 3 3 3 3 3 3

14 12 10 12 10 8 10 8 7 9 7 5 7 5 3 5 3 2 3 2 0 2 3 2

N.C. A5 8va..... Gmaj7/A

3

full 17 17 19 19

0 2 4 2 0 0 2 0 2 7 14 0

8va. A5

(19) 17 17 17 15 19 15 14 15 14 12 14 10 9 7 9 9

loco N.C. A5 Gmaj7/A

7 5 7 5 3 5 7 7 7 0 0 5 7 0 6 7 8 7 8 0 5 7 0

A5

5 0 9 10 0 7 9 0 7 8 0 5 0 5 0 7 8 0 3 0 5 0 0 5 0 3 5 3 5 0 3 5 0

N.C. A5 N Gmaj7/A

3 5 0 4 6 4 4 0 3/5 0 0 3/5 0 0 3/5 0 3/5 0

A5

(0) 3/5 0 0 3/5 0 3/5 0 0 3/5 0 0 3/5 0 3/5 0

N.C. A5 Gmaj7/A

0 3/5 0 0 3/5 0 3/5 0 5 5 7 7 1/2

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various chords and melodic lines. A bracket labeled (7) is under the first measure of the bass staff. A 1/2 note is indicated above the bass staff in the second measure.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various chords and melodic lines. A bracket labeled (7) is under the first measure of the bass staff. A 1/2 note is indicated above the bass staff in the second measure. The text "N.C." and "A5" are written above the staff. The text "Gmaj7/A" is written above the staff. The text "let ring...." is written below the staff.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various chords and melodic lines. A bracket labeled (7) is under the first measure of the bass staff. A 1/2 note is indicated above the bass staff in the second measure. The text "A5" is written above the staff. The text "let ring.....4" is written below the staff.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various chords and melodic lines. A bracket labeled (7) is under the first measure of the bass staff. A 1/2 note is indicated above the bass staff in the second measure. The text "N.C." and "A5" are written above the staff. The text "8va" is written below the staff. The text "Gmaj7/A" is written above the staff.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various chords and melodic lines. A bracket labeled (7) is under the first measure of the bass staff. A 1/2 note is indicated above the bass staff in the second measure. The text "A5" is written above the staff. The text "8va" is written below the staff. The text "let ring.....4" is written below the staff.

8va... loco

full

(15)

12

G5

D5

A5

grad. rit.

G5

D

Free Time

A5

full

1/2

full

1/2

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/4

*Harmonic is located half of the distance between the 7th & 8th frets.

Zap

By Eric Johnson

Intro Free Time

Gtr. 1 (dist.) $A\flat 5$ N.C.

mf

6:4

3

T 4
A 4
B 1

1-3 1 3 4 5 6-9 6-8 11-9 10-8 9 9 8 6 8 6 1 4 1 3 3 1 3 1 4 1

Up Tempo Shuffle $\text{♩} = 204 (\text{♩} - \text{♩}^3 \text{♩})$ Half-Time Feel

15ma *loco*

P.H.

$B\flat 5$ $*B\flat 7$ F7

w/pick & fingers
w/slight dist. & echo

3 4 3 6 4 4 3 6 4 4 3 6 6 3 6 4 4 3 6 6 3 6 3 6 3 6 3

4

*Chord symbols reflect overall tonality.

$B\flat 7$ F7

3

7 5 6 5 6 4 4 3 6 6 3 3 3 6 4 3 3 6 6 6 3 6 6 3 6 6 3

5 3 3 6 5 5 6 3

$B\flat 7$

(6)
(3)

4 5 3 5 6 7 8 9 10 10 11 12 11 12 13 14 15 13

3 4 3 4 5 6 8 9 10 10 11 12 10 13 14 15

(F7) Bb7

8va F7 End Half-Time Feel

loco

w/dist. 1 1/2

1 1/2

[B] Bb7 F7 1., 3. Bb7 F7

2. Bb7 F7 15ma loco P.H.

[C] 4. Bb7 F7 Half-Time Feel Am7

Bb9 Dm9

1/2

System 1: Treble clef, key of Bb. Chords: Bb9, F7, Bb7. The staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff contains a bass line with fingerings (13), 11, 13, 12, 11, 13, 10, 10, and a triplet 3-1-4.

System 2: Treble clef, key of Bb. Chords: F7, Bb7, F7. The staff contains a melodic line with eighth notes, triplets, and a 'loco' section. The bass staff contains a bass line with fingerings (1), (3), 1, 3, 1, 4, 1, 1, 4, 1, 4, 3, 1, 3, 1, 4.

System 3: Treble clef, key of Bb. Chords: Bb7, F7, Bb7, F7. The staff contains a melodic line with eighth notes and triplets. The bass staff contains a bass line with fingerings 1, 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 3.

System 4: Treble clef, key of Bb. Chords: Bb7, F7. The staff contains a melodic line with eighth notes and a 'loco' section. The bass staff contains a bass line with fingerings (3), (3), 16, 15, 13, 16, 13, 16, 13, 15, (15), 16, and a 1/2 note.

System 5: Treble clef, key of Bb. Chords: Bb7, F7, Bb7. The staff contains a melodic line with eighth notes and a 'loco' section. The bass staff contains a bass line with fingerings 16, 13, 16, 13, 15, 15, (15), 13, 13, 16, 15, 13, 16, 13, 16.

System 6: Treble clef, key of Bb. Chords: F7, Bb7, F7. The staff contains a melodic line with eighth notes and a 'loco' section. The bass staff contains a bass line with fingerings (16), 13, 15, (15), 16, 15, 13, 16, 13, 16, 13, (13), 12, 10, 12, 10.

E Half-Time Feel

Am7

Bb9

Dm9

8va

Bb9

8va

End Half-Time Feel **F**

Bb7

F7

loco

steady gliss.

P.H.4

F7

Bb7

F7

Bb7

F7

Bb7

F7

G

F

Eb5

F5

Fm Eb sus2 F5 Fm Eb sus2 F5

V-4

Fm Eb sus2 C5

full

[H] Bass Solo

Bb Eb/Bb Bb Eb/Bb Bb F5

w/clean tone let ring

Bb Eb/Bb Bb Ab5 Eb

F5 Ab5 Bb5 N.C. 54 F7

w/dist.

[I] Bb7 F7 Bb7 F7

*Drums and bass "trade 8's" till end of solo.

B \flat 7

F7

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including triplets. The bottom staff is a bass clef with a line of numbers: 1, 1, 3, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1, 3, 1, 4.

B \flat 7

F7

B \flat 7

15ma

8va

P.H.

P.M.

Second system of musical notation. The top staff continues the melodic line. The bottom staff has numbers: 1, 1, 4, 1, 4, 3, (3), 13, 16, 15, 13, 16, 13, 16. Above the staff, there are wavy lines and the word "loco".

F7

B \flat 7

F7

8va

Third system of musical notation. The top staff continues the melodic line. The bottom staff has numbers: (16), 13, 15, (15), 16, 16, 13, 16, 13, 15, 15, (15), 13, 13. Above the staff, there are wavy lines and the word "loco".

B \flat 7

F7

B \flat 7

F7

8va

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff has numbers: 16, 15, 13, 16, 13, 16, 15, (15), 16, 16, 13, 16, 13, 16. Above the staff, there are wavy lines and the word "loco".

J

F

E \flat sus2

F5

8va

loco

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff has numbers: (16), 10, 9, 10, 6, 8, 5, 8, 7, 6, 9, 6. Above the staff, there are wavy lines and the word "loco".

Fm Eb sus2 F5

V-----4

Fm Eb sus2 F5

Fm Eb sus2 C5

full

(11) 8 11 (11) 9 10

9 10 10 6 6 6 6 6 5 8 6 8 6

K Guitar Solo

Bb7 F7 Bb7 F7

3 3 3 3 1/4

8 6 8 11 10 8 10 10 8 10 9 11 8 10 10

Bb7 F7

full

11 11 (11) 11 (11) 11 11 11 (11) 9 11 11

Bb7 F7 Bb7

full

(11) 11 (11) 11 (11) 9 10 13 16 13 16 13 15 13 9 11 9 10 9

F7 Bb7 F7

Bb7 F7 Bb7 F7

Bb7 N.C.

Bb7 Ab7 G7 Gb7 F7

Bb7

F7

Bb7

F7

First system of musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with eighth and quarter notes, some beamed together. The bottom staff is a six-string guitar fretboard diagram with fret numbers 11, 10, 12, 10, 13, 13, 11, 13, 9, 8, 10, 8, 10, 8, 10, 10, 8, 6, 5, 8, 5, 8, 8, 5, 8.

Bb7

F7

Second system of musical notation. The top staff continues the melodic line with triplets and wavy lines indicating vibrato. The bottom staff shows fret numbers: 6, 8, 6, 3, 3, 6, 6, 4, 3, 1, 3, 1, 3, 1, 3, 3, 6, 3.

Bb7

F7

Bb7

Cm

Third system of musical notation. The top staff features triplets and wavy lines. The bottom staff shows fret numbers: 6, 8, 5, 8, 10, 8, 10, 13, 10, 13, 15, 13, 15, 13, 16, 13, 13, 13, 16, 13, 16, 15, 13, 15, 13.

Bb/D

Eb

F

Fourth system of musical notation. The top staff includes a wavy line labeled "loco" and a wavy line labeled "P.H. ---". The bottom staff shows fret numbers: (13), 13, 13, 16, 15, 13, 15, 13, 16, 13, 16, 15, 13, 15, 15, (15), 13, 15, 13.

Bb

Cm

Bb/D

Eb

F

Fifth system of musical notation. The top staff continues the melodic line with triplets and wavy lines. The bottom staff shows fret numbers: 11, 13, 16, 13, 16, 15, 13, 15, 13, 17, 16, 18, 16, 20, 18, 16, 18, 16, 18, 16, 17, 16, 18, 17, 15, 16, 18, 16, 17, 15.

8va

B7

B \flat 7

loco

full

16 13 15 13 15

16

11 13

16 13 16 15 13 15

13

16 13 16 15 13 15

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The score is divided into three measures, each with a different chord indicated above the staff: C7, F7, and B7. The first measure contains a sequence of eighth and sixteenth notes, including triplets. The second measure continues the melodic line with similar rhythmic patterns. The third measure concludes the phrase with a final triplet. Below the staff, there are two lines of numbers, likely representing fingerings or a simplified harmonic structure, corresponding to the notes in the melody.

8va

C7

F7

B7

Allegretto

15 17 16 18 16 20 18 16 18 16 18 16 18 15 17 16 13 15 13 16 15 16 15

Second system of musical notation for 'The Wind' by John Williams. The staff shows a treble clef, a key signature of one flat (B-flat major), and a melody line. The notation includes a 'loco' marking, indicating a shift to natural harmonics. Below the staff is a guitar fretboard diagram showing the corresponding fingerings for the notes.

G7 G \flat 7 F7

3 3

6 8 9 9 8 9 8 6 8 6 8 6 8 6 8 6 5 (5) 6 8 6 8

Key: Bb7, F7

3

3

3

10

6

13 15 13 15 13 15

11 11 11 11 13

B \flat 7 **F7**

full

(15) 15 (15) 15 (15) 15 (15) 15 (15) 13 15

B \flat 7 **F7** **B \flat 7** **F7**

1/4

13 15 15 13 15 15 15 (15) 13 15 15 (15) 13 15 15 (15) 13

13 13 13 13 13 13 13

B \flat 7

full

grad. bend 1/2

15 15 (15) 13 15 15 (15) 13 15 (16) (16)

13

F7 **B \flat 7** **F7**

full

13 16 16 (16) 16 (16) 16 (16) 16 (16) 16 (16) 16 (16) 16 (16)

B \flat 7

full

3 3

(16) 16 (16) 13 15 13 15 16 16 16 16 16 16

13

F7 Bb7 F7

16 16 13 15 13 15

Bb7 F7

16 16 13 15 13 15 16 16 16 16 16 16 (16) 17 18 18 18 16 18

Bb7 F7 Bb7

13 16 15 13 13 15 13 12 13 13 12 15 13 13 15 12 15 12

F7 Bb7 F7

12 12 15 13 15 13 15 15 (15) (15) (15) 13 13 (13) 15 (15)

Bb7 F7 Bb7 F7

15 (15) 13 15 13 12 (12) 13 15 13 15 15 13 13 16 18 15 17 16 16 18 16

[illegible]

Manhattan

L
Half-Time Feel
Am7

Bb7 8va

F7

loco

17 16 18 16 18 20 16 18 (18) 10 12 13 13 15 12

Bb9

1/2

(12) 10 10 10 12 12 (12) 10 12 10 10 10 12 10 12 10 10

Dm9

Bb9

8va

12 13 13 15 15 (15) 17 18 21 18 20 19 18 21 18 18

End Half-Time Feel **M**
Bb7

F7

Bb7

F7

loco

(18) (18) 3 1 3 1 4 1 1 4 1 1 4 1 1 4 1 3 1 3 1 4

Bb7

F7

Bb7

15ma

loco

P.H.

1 1 4 1 4 3 3 1 3 1 4 1 1 4 1 1 4 1

F7 Bb7 F7

13 15 13 16 13 15 13 15 13 15 13 11 13

full 1/2 1/2

Bb7 F7 Bb7 F7

1 3 1 4 1 4 1 3 1 3 1 4 1 1 4 1 4 6

Bb7

(4) 5 6 (6) 7 1 3 1 3 1 4 1 (1) 15

G7 Gb7 F7 E7

13 14 15 16 13 15 13 14 15 15 12 15 13 12 12

Free Time F7#9

9 8 7 6 13 8 9 6 8 5 6 4 1 4 1 3 4 1 3 1 3 1 3 1 4 1

let ring-----4

9 8 7 6 13 8 9 6 8 5 6 4 1 4 1 3 4 1 3 1 3 1 4 1

Manhattan

By Eric Johnson

Moderate Jazz-Rock ♩ = 96

N.C.

A

*D#m7

Gtr.1 (clean)

mf w/delay

3

TAB

*Chord symbols reflect overall tonality.

Bmaj7

G#m9

w/pick & fingers-----4

let ring -----4

*T

w/pick & fingers-----4

let ring-----4

TAB

*T = Thumb on ⑥

C#7(no3rd)

D#m

C# Bmaj7

A#m7

D#5

N.C.

w/pick & fingers-----4

let ring-----4

w/pick & fingers-----4

let ring-----4

let ring-----4

TAB

D#m7

A#m7

D#m

let ring-----4

1 1/2

TAB

B Bsus²/₄ B G#m9

let ring -----4

w/pick & fingers -----4

10 7 7 11 9 11 8 7 11 2 4 6
9 11 9 8 6 8 4 8 0 4 4
7 7 7 6 4 6 4 4

C#7(no3rd) D#m C# Bmaj7 A#m7 D#5 N.C.

w/pick & fingers -----4

w/pick & fingers -----4

let ring -----4 let ring -----4

4 11 13 11 10 11 13 11 9 7 6 11 9 7 11
4 11 13 11 10 11 13 11 9 7 6 11 9 7 11
(4) 11 13 11 13 11 13 11 9 7 6 11 9 7 11

G#m7 C#11 G#m7 F#m/A# C#11

mf let ring -----4

4 4 2 6 7 6 7 4 4 4
4 4 4 8 7 4 3 4 3 4 4 4
4 X 4 6 4 4 4 4 4 4 4 4

G#m7 C#11

full hold bend full

11 13 14 11 13 11 13 (13) 13 11 13 11 11 13 4 4
11 13 14 11 13 11 13 (13) 13 11 13 11 11 13 4 4
11 13 14 11 13 11 13 (13) 13 11 13 11 11 13 4 4

D#m7 C# B A#m7 D#5 N.C.

w/pick & fingers -----4

(4) 13 11 13 11 13 11 10 11 13 11 9 7 6 11 9 7 11
(4) 13 11 13 11 13 11 10 11 13 11 9 7 6 11 9 7 11
(4) 13 11 13 11 13 11 10 11 13 11 9 7 6 11 9 7 11

B

D#m7

11 9 11 13 11 13 11 13 11 13 11 13

full

let ring

Bmaj7

G#m9

C#6

H.H. H.H. H.H. H.H.-----4

let ring -----4

11 6 6 7 6 6(10) 6(10) 7(19) 11 9 11 7 11 9 11 9

w/pick & fingers-----4

B₉

C#

D#5

B5/D# C#5 D#5/B

C#5

D#5

N.C.

w/pick & fingers---4

w/dist. -----4

w/pick & fingers-----4

dist. off -----4

7 6 6 10 11 9 11 10 11 8 9 11 13 11 11 13 9 11 7 11 9

G#m7

C#11

G#m7

C#11

let ring-----4

w/pick & fingers-----4

7 4

8va -----7

G#m7

C#11

loco

w/pick & fingers-----4

14 11 13 14 11 12 12 11 4 4 4 4 13 11 13 11 10 11

D#5

B5/D#

C#5

Bmaj7

C#

Bmaj7/A#

8va

First system of guitar notation. The staff shows a melodic line in D major with a key signature of two sharps. The fretboard diagram below indicates fingerings: 13, 4, 7, 9, 11, 9, 6, 6, 4, 13, 15, 16, 14, 16. Annotations include "w/pick & fingers", "let ring", and "w/dist."

C Guitar Solo

D#m7

Cm7b5

F#13

E#m9

A#7#5

8va

Second system of guitar notation. The staff continues the melodic line. The fretboard diagram shows fingerings: 18, 16, 14, 18, 15, 16, 14, 18, 16, 14, (14), 16, 14, 15, 16, 14, 11, 14, 13, 11. Annotations include "full" and "T".

D#m7

8va

loco

Third system of guitar notation. The staff continues the melodic line. The fretboard diagram shows fingerings: (11), 13, 11, 13, 11, 14, 13, 11, 11, 13, 13, 11, 13, 13, 11, 13, (13), 11, 13, 11, (11), 9, 11, 13. Annotations include "full", "T", and "loco".

Cm7b5

F#13

E#m9

A#7#5

8va

Fourth system of guitar notation. The staff continues the melodic line. The fretboard diagram shows fingerings: 11, 13, 11, 11, 14, 11, 14, 16, (16), 15, 13, 11, 13, 13, 11, 13, 13, 11, 12, 13, 14, 15, 14, 12, 11. Annotations include "full".

D#m7

Cm7b5

F#13

E#m9

8va

loco

Fifth system of guitar notation. The staff continues the melodic line. The fretboard diagram shows fingerings: (11), 11, 11, 11, 12, 14, 13, 10, 11, 12, 12, 9, 10, 11, 10, 11, 8, 9, 11, 13, 13, 13, 11, 11, 13, 13. Annotations include "loco" and "3".

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, with a triplet of eighth notes marked with a '3' below it. The second system consists of a single staff with a series of numbers (15, 13, 15, 13, 16, 13, 16, 13, 15, 12, 15, 15, 12, 13, 12, 15, 13, 15, 13, 15, 13, 15, 9, 11) placed below the staff, likely representing a sequence of notes or intervals for a simplified or alternative version of the melody.

The musical score is written on a grand staff. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a bass clef. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The first system is marked with a **D#m7** chord. The second system is marked with **Cm7b5**, **F#13**, and **E#m9** chords. The melodic line in the treble staff features various ornaments, including grace notes and vibrato. The bass line in the bass staff includes fret numbers (14, 13, 11, 14, 11, 14, 13, 16) and dynamic markings (full, 1/2). A **8va** marking is present above the second system. A **P.H.** (Palm Heel) marking is present above the bass line in the second system, with a **1/2** marking below it. A **(13)** marking is present below the bass line in the second system.

8va -----

C#11

loco

let ring -----

dist. off

(16) 16 15 16 18 16 (16) 2 2 2 4 4 4 4 4 4 15

The image shows a musical score for the song "The Wind" by The Beatles. The score is for a 12-string guitar. The guitar part is in D major and includes a solo section. The bass part is in D major and includes a solo section. The score is for a 12-string guitar.

Guitar Part:

- Key: D major (D, A, G#m7, C#11, G#m7, A#m11, G#m11)
- Time Signature: 4/4
- Tempo: 120
- Chords: G#m7, A#m11, G#m7, C#11, G#m7, A#m11, G#m11
- Notes: D4, A4, G#4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#1

C#11

G#m7

A#m11

G#m7

C#11

E

F#maj7

A#add9/Cx

F#/C#

Gtr. 1

*Gtr. 2 (clean)

*Bass arr. for gtr.

Bmaj13

F#

A#/Cx

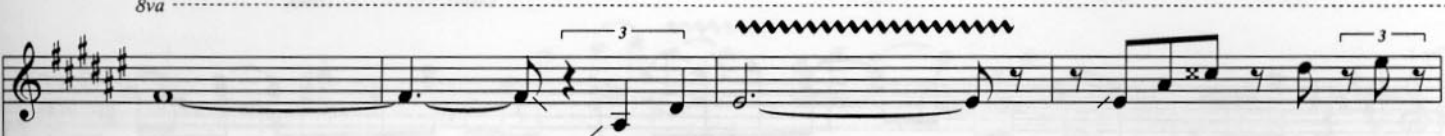
F#7/C#

Bsus2

F#sus2

A#7/C#

8va



11

(11)

10

15

15 15 16 10



let ring

let ring

let ring

4

6

7

9

11

9

8

6

6

6

8

6

F#add9/A#

Bmaj9

F#sus2

8va



19

21

18

17

16

14

(14)

13

15

(15)



let ring

let ring

6

9

6

7

9

11

9

8

6

8

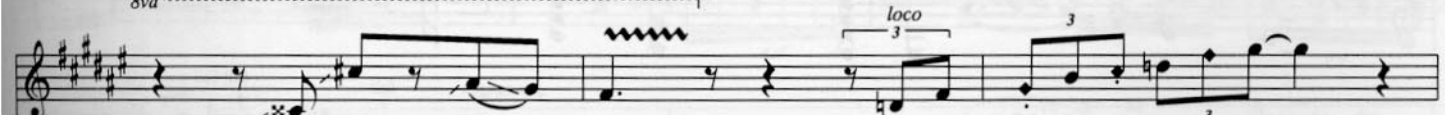
6

A#add9/C#

F#7/C#

Bm6

8va

dist. off
w/o slide

H.H.

H.H.

H.H.

12

14

15

13

11

5

4

4

3

4

4

4

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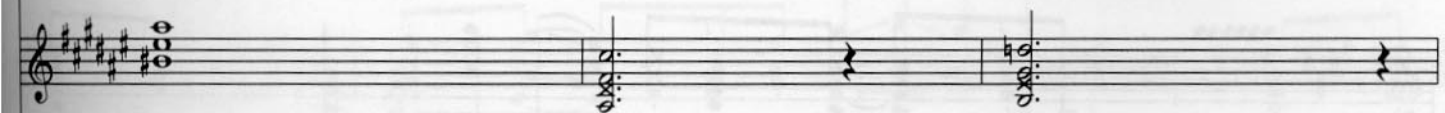
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6

Gtr. 1

p
grad. cresc.
w/pick & fingers

full

let ring

F₁ sus4/C₁

The Wind

Peter Dinklage

w/pick & fingers
let ring

let ring

let ring

let ring

C#11

[illegible]

C#11

C#11

let ring ----4

Farther Love of God

G Guitar Solo
G#m7

A#m7

C#11

let ring ----4

w/dist.

G#m7

C#11

G#m7

C#11

G#m7

C#11

8va

6:4

6:4

6:4

H

G#m7

C#11

G#m7

F#A#

C#11

8va

loco

dist. off

let ring -----4

G#m7

C#11

w/pick & fingers

G#m7

C#11

let ring

D#m

C#

Bmaj7

A#m7

let ring

G#5

D#m7

F#sus2

C#m7

Esus2

Emaj9

F#m7

B/E

rit. poco a poco

w/pick & fingers

let ring

Freely

D#m11

8va

let ring

H.H. H.H. H.H. H.H.

For the Love of God

By Steve Vai

Moderate Half-Time Feel ♩ = 104

Gtr. 1

H7 S

w/dist. *f* Harm. S

3

A Emadd2 S

S

S

TAB

7 9 7 10 10/12 17 15 12 12

Coral Sitar

Rhy. Fig. 1

mf let ring

TAB

0 2 4 0 0 0 0 4 0 2 4 0 0 0 0 0

Fmaj7#11 S

S

S

S

S

Emadd2 S

S

S

TAB

14/16 15 12 10 (10) 7 10 10/12 17 15 12 12

let ring

let ring simile

TAB

1 3 3 2 0 0 2 1 3 3 2 0 0 2 0 2 4 0 0 4 0 2 4 0 0 0 0

Amadd2

Emadd2

14 16 15 12 10 (10) 7 10 10 12 17 15 12 12

5 7 9 5 5 5 9 5 7 9 5 5 5 5 0 2 4 0 0 4 0 2 4 0 0 0 0

14 16 15 12 10 (10) 12 17 15 12 12 14 16 16 14 14

3 2 0 0 0 0 2 3 2 0 0 0 0 2 1 3 3 2 0 0 2

(14) (14) 8 7 9 7 7 9 9 7 10

1 3 3 2 0 0 2 0 2 4 0 0 4 0 2 4 0 0 0 0

End Rhy. Fig. 1

B Sitar: w/Rhy. Fig. 1, simile
Emadd2

Gtr. 1 B

full 10 15 (15) (15) 12 12 14 15 (15) 10

Emadd2

full (10) (10) 9 7 10 7 10 full (0) 15 (15) (15) 12 12

Amadd2

full 14 15 10 w/bar (10) 15 10 H P 10 10 12 12 10 8 grad. bend full 10 P.H. fdbk. (10)

-1/2

15ma...

loco S S full full full (10) 15 (15) (15) 12 12 14 15 (15) 10 w/bar (10) 15 (15) 10

-1/2

Fmaj7#11

full (10) 15 15 12 12 full 14 14 14 (14) 14 14

dig in

w/bar

14 (14) 8 7 9 7 7/9 0 0 12/15 -2

S S P P S B B S

G

Ctr. 1

C/F

-1½ S -1 S -1 P B S

w/bar.....4 w/bar

15 12 12 10 10 8 8 12 12 5 3 3 15 (15) 12 (12) 10 (10) 8 8 (8) -1½

S S S S P S S S S S S S

Rhy. Fig. 2

Coral Sitar

let ring.....4

*T let ring.....4

3 5 5 4 3 3 4 5 5 3 5 5 4 3 3 3 0 1 0 1 0

*T = Thumb on ⑥

Em

-1/2 P

-1/2 P

P S P S S P

12 7/9 7/9 7/9 7/9 12/15 (15) 12 10 10/12 10 8 12 10 8 12 12 5 3

S S S S S S P S P S S P

let ring simile

3 3 1 3 3 0 1 0 0 2 2 0 0 0 0 2 2 0 2 2 0 0 0

Sheet music for guitar, featuring a melody line and a bass line with various fret numbers and techniques.

System 1:

- Melody: Treble clef, key of D major. Notes: D4 (H), E4 (P), F#4 (B), G4 (B), A4 (B), B4 (B), C#5 (B), D5 (S), E5 (S).
- Bass: Treble clef. Fret numbers: 3 5 3 3 (3) 15 15 15 / 17 15. Techniques: w/bar, full.

System 2:

- Melody: Treble clef. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6.
- Bass: Treble clef. Fret numbers: 5 7 7 5 5 7 5 7 7 4 2 5 4 3 5 5 4 3 3 4. Techniques: -1, -3½, -4.

System 3:

- Melody: Treble clef. Notes: D4 (S), E4 (S), F#4 (H), G4 (P), A4 (H), B4 (S), C#5 (S), D5 (S), E5 (S), F#5 (S), G5 (S), A5 (S), B5 (S), C#6 (S), D6 (S).
- Bass: Treble clef. Fret numbers: 15 / 17 15 15 12 13 12 10 8 10 12 / 13 12 10 10 12 (12) 8 8 (8) 8. Techniques: S, H, P, C/F, w/bar, w/bar B, -2½.

System 4:

- Melody: Treble clef. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6.
- Bass: Treble clef. Fret numbers: 5 5 3 5 5 4 3 3 1 3 3 0 1 0 1 0 3 3 1 3 3 0 1 0. Techniques: T, T.

System 5:

- Melody: Treble clef. Notes: D4 (Em 8va), E4 (B), F#4 (B), G4 (B), A4 (B), B4 (B), C#5 (B), D5 (B), E5 (B), F#5 (B), G5 (B), A5 (B), B5 (B), C#6 (B), D6 (B).
- Bass: Treble clef. Fret numbers: 15 15 (15) 12 15 14 12 11 12 11 12 11 12 10 9 10 9 7 9 10 9 7 9. Techniques: full, loco, S, H, P, 6:4, 3, 8va.

System 6:

- Melody: Treble clef. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6.
- Bass: Treble clef. Fret numbers: 0 2 2 0 0 0 0 2 2 0 2 2 0 0 0. Techniques: 0, 2.

Dsus2
8va.....

19 17 15 19 17 17/19 15 15 15 15 (15) 19 9 7 10

S B w/bar +2 S S S

End Rhy. Fig. 2

5 7 7 5 7 7 5 7

D Sitar: w/Rhy. Fig. 1, simile
Emadd2
8va.....

Gtr. 1

10 10 10 10 10 10 15 (15) 12 15 12 14 (14) 12

B (B) (B) (B) (B) (B) P.H. full P full P

Fmaj7#11

Emadd2

8va.....

14 15 19 9 7 10 (10) 10 (10)

B S w/bar full 2 1/2 full 2 1/2

8va.....

Amadd2

10 15 15 12 14 15 14 (14) 12 14 11 12 13 12 15 14 13

B P hold bend full S H P

8va.....

Emadd2

loco

S

B

w/bar

12 14 15 13 12 14 1/2 (14) 12 14 12 12 14 12 19 0 -2 1/2

B

P H B (B) B

Cmaj7

S S S

full

H P full full

15 15 12 15 15 14 (14) 12 14 12 21 14 12 14 12 10

Fmaj7#11

S P B B S S S

grad. release full

grad. release full

S S S

(10) 16 14 12 14 14 12 (12) 12 14 14 12 (12) 12 14 16 14 16 14 16 14

S P S S S P S P

16 14 12 14 14 20 12 11 14 12 12 10 12 10

Emadd2

8va.....

S S P P S

Harm. w/bar

14 12 14 12 10 12 10 12 14 14 0 16 (16) -2

Wah-wah full

(B) (B) (B) (B) (B) (B) (B) B

3

17 17 17 17 17 17 (17) 15

Fmaj7#11
8va

full

(B) B S

19 (19) 17 15 15

w/bar

(15) S 15 15 20

Emadd2
8va

19

P 3

S

19 17 15

15/17 17

(17) 15 15 12

Amadd2
8va

B H -1

B B

3 3 3

w/bar

H -1

12 (12) 15

12 14 (14)

12 15 12 14 15 17 19 19 22 22 22

-1 -1½

Emadd2
8va

3

loco

P.S.

noise

8va

B -1 -1 -1 -1 -1 P

w/bar

full

17 (17) (17) (17) (17) (17) P 15

22 22 22 22

X X X

X

Cmaj7
8va.....

w/bar.....4 w/bar w/bar w/bar

-1 -1 -1 -1 -1 -1 P
17 (17) (17) (17) (17) (17) 15 17 15 17 (17) 15 17

Fmaj7#11
8va.....

P P H 3 P -1 1/2 -1 1/2 -1 1/2 -1 1/2 -1 1/2 P

15 16 14 12 14 0 (0) (0) (0) (0) (0) 12 14 12

loco -1 -1 -1 -1 P -1 1/2 -1 1/2 P P B S S

w/bar.....4 w/bar.....4

-1 -1 -1 -1 P -1 1/2 -1 1/2 P

14 (14) (14) (14) 12 0 (0) 0 14 12 14 12 12

Emadd2

6:4 6:4 6:4 6:4

12 12 12 14 14 14 12 12 12 15 15 15 12 12 12 14 14 14 15 15 15 17 17 17

8va.....

B B S S

19 19 19 22 22 22 24 24 24 24 24 (24) 7 16

8va.....

9:8

8va.....

7:8

Fmaj7#11

8va.....

6:4

8va.....

6:4

Emadd2

8va.....

6:4

8va

Amadd2

8va

Emadd2

8va

Cmaj7

Fmaj7#11

First system of musical notation for Fmaj7#11. The staff shows a sequence of notes with fingerings 14, 12, 14, 12, 15, 12, 15, 12, 16, 12, 16, 12, 16, 12, 16, 12. The notes are marked with 'B' and 'full'.

Second system of musical notation for Fmaj7#11. The staff shows a sequence of notes with fingerings 16, 12, 16, 12, 16, 12, 16, 12, 16, 12, 16, 12, 16, 12, 16, 12. The notes are marked with 'B' and '1 1/2'.

Third system of musical notation for Fmaj7#11. The staff shows a sequence of notes with fingerings 16, 12, 16, 12, 16, 12, 16, 12, 16, 12, 16, 12, 16, 12, 16, 12. The notes are marked with 'B' and '2'. The system ends with a measure marked '8va' and 'S'.

Fourth system of musical notation, labeled 'G Sitar: w/Rhy. Fig. 2, simile'. The staff shows a sequence of notes with fingerings 10, 10, 10, 0, 6, 12, 15, 0, 10, 10, 10, 0, 12, 15, 12, 12, 12, 0, 12, 15, 12, 12, 12, 0, 12, 15. The notes are marked with 'S' and 'H'.

Fifth system of musical notation, labeled 'C/F 8va'. The staff shows a sequence of notes with fingerings 15, 15, 15, 0, 12, 15, 15, 15, 12, 12, 15, 17, 17, 17, 12, 15, 17, 17, 17, 0, 12, 15. The notes are marked with 'S' and 'H'.

Em
8va

First system of musical notation for Em 8va. The staff features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with triplets and slurs. The bass staff shows fingerings (19, 19, 19, 0, 12, 15, 19, 19, 0, 12, 15, 15, 22) and includes a 3/4 time signature. The system ends with a double bar line.

Dsus2
8va

Second system of musical notation for Dsus2 8va. The staff continues the melody with slurs and triplets. The bass staff shows fingerings (22, 14, 12, 8, 9, 10, 7, 10, 17, 22, 21, 19, 17, 9, 10, 7, 10, 17, 22, 15, 14, 17, 10, 10, 9, 7, 9, 4, 2, 0). The system ends with a double bar line.

G

Third system of musical notation for G. The staff features a treble clef and a key signature of one sharp (F#). The melody includes a bend (B) and a slur. The bass staff shows fingerings (4, 10, 7, 10, 8, 7, 8, 7, 9, 7, 6, 7, 6, 7, 9, 4) and includes a 3/4 time signature. The system ends with a double bar line.

C/F

Fourth system of musical notation for C/F. The staff features a treble clef and a key signature of one sharp (F#). The melody includes a bend (B) and a slur. The bass staff shows fingerings (10, (10), -2 1/2, 10, 7, 5, 7, 5, 7, 5, 9, 9, 5, 5, 9, 0, 0, -1) and includes a 3/4 time signature. The system ends with a double bar line.

Em
8va

Fifth system of musical notation for Em 8va. The staff features a treble clef and a key signature of one sharp (F#). The melody includes a bend (B) and a slur. The bass staff shows fingerings (15, 15, (15), 12, 15, 14, 12, 11, 12, 11, 12, 11, 12, 10, 9, 10, 9, 7, 9, (9), 19, 12, 12) and includes a 3/4 time signature. The system ends with a double bar line.

[illegible]

84

8va - - - -

8va - - - -

The first system of musical notation for 'The Little Boat' is shown. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a quarter note B4, followed by a wavy line representing a tremolo. This is followed by a half note G4, which is part of a triplet with a quarter note F#4 and an eighth note E4. Above the half note G4 is a 'H' marking. The bottom staff is a blank five-line staff. Below the first staff, there are markings for fingerings: '15' under the first measure, '12' under the second measure, and '14' and '15' under the third measure. Above the first measure of the bottom staff is a 'full' marking with an upward-pointing arrow. Above the second measure of the bottom staff is a 'H' marking. Above the third measure of the bottom staff is an 'S' marking. The system ends with a double bar line.

8va ---

[illegible]

8va-----

[illegible]

8va -----

1 Em9
Gtr. 1 8va

7 7 10 9 9 9 9 10 12 10 12 14 12 14

Coral Sitar

mp let ring p

2 0 0 0 3 0 0 0 3 0 0

8va

grad. rit. w/random microphonic fdbk.

14/15 17 17/19 19 19 19 22 22 22 22

grad. rit.

4 2 4 0 3 0 4 0 2 0 4 2

Freely
Em11
8va

w/bar loco (B) w/bar

(22) 17 (17) (17) (0)

-1 1/2 -2 1/2

mp

0 0 0 3 0 5 3 0 4 3 0 4

8va-----

System 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations: S (Sustained), P (Pizzicato), H (Harmonics), B (Bowed), and S (Sustained). A wavy line indicates a tremolo. The bass staff shows fingerings: 12, 14, 15, 17, 17, (17), (17), 15, 17, 15, 14, 15, (15), 14, 17, 17. A bracket labeled -1½ connects the 15th and 14th measures of the bass staff. The bottom two staves show a bass line with notes 4, 0, 3.

8va-----

System 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations: P (Pizzicato), H (Harmonics), S (Sustained), and w/bar (with bar). The bass staff shows fingerings: 19, 15, 17, 16, 15, 14, 16, 14, 14, 14/16, 12, 12/14, 14, 11, 11, 12/9, 7, 9, 11, 7, 11, 7. The bottom two staves show a bass line with notes 5, 5, 4.

System 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations: loco (loco), S (Sustained), H (Harmonics), and N.C. (No Chords). A wavy line indicates a tremolo. The bass staff shows fingerings: 9, 4, 0, 2, 4, 4, 4, 4, 5, 6, 5, 0, 7, 8, 8, 0, 7, 10, 11. The bottom two staves show a bass line with notes 7, 8, 8, 0, 7, 10, 11.

8va -----

3

2

loco

wah-wah off

14 14 17 15 17 22 14 14

5 3 0 4 0

mp

Sitar tacet

*E5

8va -----

B

B

B

3

3

mf

w/delay

1/2

15 15 17 17 17 (17) (17) (17) (17) (17)

*Chord symbols reflect overall tonality.
 **Vol swells, till end

8va -----

D/E

B

B

S

3

f

full

1/2

S

P.S.

(17) (17) (17) (17)

8va -----

E5

3

H

P

H

P

P

P

3

3

3

3

mf

full

H

P

H

P

P

P

12 15 12 14 12 14 12 17 14 19 19 14 14

8va

A/E

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and a sustained note. The bass staff contains a bass line with a triplet and a sustained note. The bass line is marked with a *f* (forte) dynamic and a *w/bar* (with bar) instruction. The bass line is marked with a *1 1/2* and a *-2 1/2* interval. The bass line is marked with a *-6* interval.

8va

E5

Bm/E

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a sustained note. The bass staff contains a bass line with a sustained note. The bass line is marked with a *f* (forte) dynamic and a *full* instruction. The bass line is marked with a *w/bar* (with bar) instruction. The bass line is marked with a *1 1/2* and a *-1 1/2* interval. The bass line is marked with a *-1* interval.

E5
loco

P

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a sustained note. The bass staff contains a bass line with a sustained note. The bass line is marked with a *f* (forte) dynamic and a *full* instruction. The bass line is marked with a *w/bar* (with bar) instruction. The bass line is marked with a *1 1/2* and a *-1 1/2* interval. The bass line is marked with a *-1* interval.

P

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a sustained note. The bass staff contains a bass line with a sustained note. The bass line is marked with a *f* (forte) dynamic and a *full* instruction. The bass line is marked with a *w/bar* (with bar) instruction. The bass line is marked with a *1 1/2* and a *-1 1/2* interval. The bass line is marked with a *-1* interval.

P

P

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a sustained note. The bass staff contains a bass line with a sustained note. The bass line is marked with a *f* (forte) dynamic and a *full* instruction. The bass line is marked with a *w/bar* (with bar) instruction. The bass line is marked with a *1 1/2* and a *-1 1/2* interval. The bass line is marked with a *-1* interval.

P

P

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a sustained note. The bass staff contains a bass line with a sustained note. The bass line is marked with a *f* (forte) dynamic and a *full* instruction. The bass line is marked with a *w/bar* (with bar) instruction. The bass line is marked with a *1 1/2* and a *-1 1/2* interval. The bass line is marked with a *-1* interval.

(B)

B

8va

fdbk.
w/bar

pitch: D

loco B B

w/bar

0 (0) -2½

4 4 4 4 6 7 9 11 12 14
X X X X X X X X X X
2 2 2 2 4 5 7 9 10 12

3

16 X 14

0 22 19 22 19 22 19 22 19 19

8va

B

w/bar

(19 22) 19

-1/2

P H P P H P P H P

6v4

22 19 22 19 22 19 22 19 22 19

8va

P H P P H P P H P P H P

6v4

22 19 22 19 22 19 22 19 22 19

8va

P H P P H P B B B (B) S

6v4

hold bends-----4

P H P P H P full full full full 1½ S

22 19 22 19 22 19 22 22 22 22 22 (22)

The Attitude Song

By Steve Vai

Moderate Rock ♩ = 120

A

Gtrs. 1 & 2 (dist.)

(♩ = ♩) N.C.
S Riff A

8va loco

f

S

P.M. P.H.

T
A
B

19 5 4 3 0 5 4 3 0 5 4 3 0

pitches: C# C B

8va loco

P.M. P.H. P.M. P.H.

5 4 3 0 5 4 3 0 5 4 3 0 5 4 3 0

pitches: E E Eb

8va loco

P.M. P.H. P.M. P.M.

5 4 3 0 5 4 3 0 5 4 3 0 5 4 3 0

pitches: C# C B

8va loco

8va loco

P.H. P.M. P.H. P.M.

5 4 3 0 5 4 3 0 5 4 3 0 5 4 3

pitches: G Gb F C# C B

End Riff A

*T P T P T P H T P T P T P H T P T P T P H T P T P T P H

17 5 16 4 15 3 5 17 5 16 4 15 3 5 17 5 16 4 15 3 5 17 5 16 4 15 3 5

*Hammer (tap) the fret indicated with right-hand middle finger and pull off to the note indicated by the left hand.

Gtr. 1

T P T P T P H T P T P T P H T P T P T P H T P T P T P H

19 7 18 6 17 5 7 19 7 18 6 17 5 7 19 7 18 6 17 5 7 19 7 18 6 17 5 7

Gtr. 2

T P T P T P H T P T P T P H T P T P T P H T P T P T P H

17 5 16 4 15 3 5 17 5 16 4 15 3 5 17 5 16 4 15 3 5 17 5 16 4 15 3 5

T P T P T P H T P T P T P H T P T P T P H T P T P T P H

19 7 18 6 17 5 7 19 7 18 6 17 5 7 19 7 18 6 17 5 7 19 7 18 6 17 5 7

T P T P T P H T P T P T P H T P T P T P H T P T P T P H

19 7 18 6 17 5 7 19 7 18 6 17 5 7 19 7 18 6 17 5 7 19 7 18 6 17 5 7

End Riff B

C

Double-Time Feel

Gtr. 2: w/Riff B, simile
N.C.

8va 1 *loco*

P.M. P.H.

5 4 3 0 5 4 3 0 5 4 3 0

pitches: G G \flat F

P.M. P.M.

5 4 3 0 5 4 3 0 5 4 3 0

8va 1 *loco*

P.H. P.M.

7 6 5 0 5 4 3 0 5 4

pitches: D B \flat A

D

C C \sharp D N.C.

End Double-Time Feel

Gtr. 1

8va 1

(B) T P (B) B

hold bend

full T P 1½ full

S 15 14 15 13 17 15 18 15 (15)

Gtr. 2

(B) T P (B) B

hold bend

full T P 1½ full

S 14 13 14 12 14 17 14 (14)

E

Double-Time Feel

Gtr. 2: w/Riff B, simile

N.C.

Gtr. 1

End Double-Time Feel

F

Gtr. 2: w/Fill 2

N.C.

Fill 2

Gtr. 2

N.C. *8va* B B *loco* G5 B5 S

24 24 0 0 2 4 5 3

*Pull string downward off neck causing it to "fret out."

[G] Double-Time Feel N.C. *8va* End Double-Time Feel

Gtr. 1 S S S

12 12 12 12 12 12 12 12 11 12 12 12 12 12 12 12 11 12 12 12 12 12 11 12 12 12 12 12 11

9 9 9 9 9 9 9 9 8 9 9 9 9 9 9 9 8 9 9 9 9 9 8 9 9 9 9 9 9

Gtr. 2

14 14 14 14 14 14 14 12 12 12 12 12 12 12 11 11 11 11 11 11 11 10 10 10 10

X X

12 12 12 12 12 12 12 10 10 10 10 10 10 10 9 9 9 9 9 9 9 8 8 8 8

8va -1 -1 -1 -1 w/bar w/bar w/bar w/bar w/bar w/bar

14 14 13 12 14 16 17 16

9 (9) 11 (11) 13 (13) 12 (12) 14 (14) 16 (16) 17 (17) 16 16

-1 -1 -1 -1 w/bar w/bar w/bar w/bar w/bar w/bar

9 9 11 13 14 16 16 18 16

X 7 9 (9) 11 (11) 13 (14) 16 (16) 16 (16) 18 (18) 16 16

8va.....

16 17 17 16 16 18 18 16 16 19 19 16 16 19 19 16 17 19 19 17 16 17 19 16 19 19 (19)

5:4 5:4

full

18 18 16 16 14 14 11 11 9 9 8 8 9 9 14 14 19 19 18 18 16 16 13 13 11 11 9 9 11 11 16 16 14 16 18 16 16 16 16 16 16 18 19

[H]

17 19 16 18 15 17 17 19 16 18 15 17 17 19 16 18 15 17 17 19 16 18 15 17

full full full full full full full full full full full

5:4

P.M. P.M.

17 19 16 18 15 17 17 19 16 18 15 17 17 19 16 18 15 17 17 19 16 18 15 17

full full full full full full full full full full full

5:4

P.M. P.M.

I

8va - *loco* S S S S S *loco* N.C. 8va B B *loco*

17 9 17 (17) 0 24 (24) 0 full 12 12 15 15 full

0 0 12 (12) 7 0 0

S S S S S S

7 9 7 2 7 X 0 12

P.M. S

Gtr. 2 *tacet*
8va

Gtr. 1 B S B S P.H. B

17 15 16 17 15 12 14 full 12 12 14 12 10 12 10 12 P.H. full w/bar (12)

Gtr. 1

P P P P S S B B P

3 3

P.M. 1/4 1/4

5 7 5 7 6 5 3 5 3 0 5 3 0 5 3 0 7 6 (6) 2 (2) 0 2

Gtr. 2

P P P P S S B B P

3 3

P.M. 1/4 1/4

5 7 5 7 6 5 3 5 3 0 5 3 0 7 6 (6) 2 (2) 0 2

8va -----

B B S B B S B B S B

dig in w/bar----- dig in dig in dig in P

4 (4) 3 (3) 5 (5) 7 (7) 8 7 9 7

-1/2 -1/2 -1/2 -1/2

10 (10) 12 (12) 15 (15) 17 (17) 20 15

full S full S full S full S 1 1/2

8va -----

B B S B B S B B S B

dig in w/bar----- dig in dig in dig in P

4 (4) 3 (3) 5 (5) 7 (7) 8 7 9 7

-1/2 -1/2 -1/2 -1/2

10 (10) 12 (12) 15 (15) 17 (17) 20 15

full S full S full S full S 1 1/2

8va-----

B B P S loco S S w/bar

17 15 16 15 15 14 (14) 12 14

11 12 14 11 (11)

9 10

full P S

8va-----

P B B P S loco S S w/bar

17 15 16 15 15 14 (14) 12 14

11 12 14 11 (11)

9 10

P 1/2 1/2 full P S

8va-----

S S S S S

19 18 17 16 19 17 16 15 16

16 18 15 (15) 11 17 17 17 17

15 15 15 15 15

9 16

8va-----

S S S S S

19 18 17 16 19 17 16 15 16

16 18 15 14 14 14 14

15 12 12 12 12

16 16

8va S P B loco (B) (B) S loco

17 18 14 w/bar 17 16 (16) 18 17 19 2

8va S P B loco 8va S loco

17 18 14 w/bar 17 16 (16) 18 17 19 2

6:4 6:4 6:4 6:4

P.M. 10 12 14 10 12 14 11 14 12 10 12 14 11 12 14 11 12 14 11 14 12 11 12 14

6:4 6:4 6:4 6:4

P.M. 5 7 9 5 7 9 6 9 7 5 7 9 6 7 9 6 7 9 6 9 7 6 7 9

6:4 6:4 6:4 6:4

H P 11 12 14 11 12 14 12 14 12 14 12 14 13 12 15 12 14 13 12 15 14 13 12 14 13

6:4 6:4 6:4 6:4

H P 11 12 14 11 13 14 11 13 11 14 11 14 13 12 14 11 13 12 11 15 14 13 12 14 13

6:4 6:4 6:4 6:4

V V V V

12 13 14 12 13 14 13 14 15 13 14 15 14 15 16 14 15 16 15 16 17 15 16 17

6:4 6:4 6:4 6:4

V V V V

12 13 13 11 13 14 13 14 14 13 14 15 14 15 15 13 15 16 15 16 16 14 16 17

8va loco

6:4 6:4 P.S. 6:4 3

14 16 18 15 17 19 15 17 19 15 17 19 17 X X 17 15 14 15 14 12 14 12 10 12

8va loco

6:4 6:4 S S 6:4 3 P P

14 16 18 14 16 18 15 16 18 15 17 18 17 S S 10 10 7 10 7 5 7 0 0 0

6:4 6:4 6:4

dig in P.M. dig in P.M.

9 8 7 4 7 7 7 5 5 5 7 6 5 7 5 5 5 9 9 9

6:4 6:4 6:4

0 3 5 7 5 5 5 6 6 6 7 5 7 9 7 7 7 8 8 8

8va

B

w/bar

full

19 (19) (19)

17 20

17 20

20

20

w/bar

8va

S

dig in

S

16 16

16 15

16 16

16 15

16 16

16 15

15

15

8va

P H B B P H H P H P H

w/bar

w/bar

3

16 12 15 (15) (15) 11 12

13 12 13 11 12

9

17

loco

P H B B P H H P H P H

w/bar

w/bar

3

w/bar

15 11 14 (14) (14) 10 11

13 12 13 10 12

8

-1

-2

*Shake bar while gradually diving.

J

Double-Time Feel

Gtr. 2: w/Riff A, simile

N.C.

Gtr. 1

B B B B B B B B B B

P.M.

P.M.

P.M.

P.M.

P.M.

full

12 12 12

14 14 14

0

0

0

0

0

First system of musical notation. The top staff shows a melodic line with notes marked with a flat (B) and a sharp (B). The bottom staff shows a bass line with notes marked with a flat (B) and a sharp (B). The notes are connected by slurs, and the bottom staff includes fingerings (12, 14, 16) and a "full" instruction.

Second system of musical notation. The top staff shows a melodic line with notes marked with a flat (B) and a sharp (B). The bottom staff shows a bass line with notes marked with a flat (B) and a sharp (B). The notes are connected by slurs, and the bottom staff includes fingerings (12, 14, 16, 17, 19) and a "full" instruction.

Third system of musical notation. The top staff shows a melodic line with notes marked with a flat (B) and a sharp (B). The bottom staff shows a bass line with notes marked with a flat (B) and a sharp (B). The notes are connected by slurs, and the bottom staff includes fingerings (12, 14, 16, 17, 19, 20) and a "full" instruction. A "8va" instruction is present above the staff.

Fourth system of musical notation. The top staff shows a melodic line with notes marked with a flat (B) and a sharp (B). The bottom staff shows a bass line with notes marked with a flat (B) and a sharp (B). The notes are connected by slurs, and the bottom staff includes fingerings (12, 14, 16, 17, 19, 20) and a "full" instruction. A "8va" instruction is present above the staff.

Fifth system of musical notation. The top staff shows a melodic line with notes marked with a flat (B) and a sharp (B). The bottom staff shows a bass line with notes marked with a flat (B) and a sharp (B). The notes are connected by slurs, and the bottom staff includes fingerings (12, 14, 16, 17, 19, 20) and a "full" instruction. A "8va" instruction is present above the staff.

8va.....

full

17 20 17 17 17 20 17

full

17 17 20 17 20 17

1/2

20 (20) S

The image shows a musical score for guitar, consisting of two staves labeled "Gtr. 1" and "Gtr. 2". The key signature is C# (indicated by a sharp sign on the C line), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and slurs. Performance instructions like "loco", "full", and "w/bar" are present. Fret numbers are indicated below the notes, and there are also some numerical values like 11, 8, 9, 10, 5, 22, 15, 0, (0), and -1 1/2. The score is divided into measures by vertical bar lines.

C

C♯ D N.C.

8va.....

B B B

6:4 6:4 6:4 6:4 6:4 6:4

V----- V----- V----- V----- V-----

full full full

11 8 11 8 11 8 9 10 17 15 14 17 15 14 17 15 14 17 15 14 17 15 14 17 15 14

14-16 14-16 14-16 14-16 14-16

[illegible]

F#
Spoken: Philip Rhino on bass, Mike Mangini on drums, the incredible Mike Kennealy

Musical staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes marked with an 'H' and a 'P' above it. The notes are G4, A4, and B4.

let ring-----

Bass staff with a 4/4 time signature. It contains a single note, G2, marked with a '2' above it. The staff is otherwise empty.

Musical staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes marked with an 'H' and a 'P' above it. The notes are G4, A4, and B4.

Bass staff with a 4/4 time signature. It contains a single note, G2, marked with a '3' above it. The staff is otherwise empty.

on guitar and keyboards. Thank you very much. Alright!

Musical staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes marked with an 'H' and a 'P' above it. The notes are G4, A4, and B4.

let ring-----

Bass staff with a 4/4 time signature. It contains a single note, G2, marked with a '2' above it. The staff is otherwise empty.

Musical staff with treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes marked with an 'H' and a 'P' above it. The notes are G4, A4, and B4.

fdbk.

Bass staff with a 4/4 time signature. It contains a single note, G2, marked with a '3' above it. The staff is otherwise empty.

N.C.

let ring -----

grad. bend

tr

tr

grad. bend

[illegible]

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part with lyrics. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The vocal part is written on a single staff with a soprano clef and a key signature of one sharp (F#). The lyrics are: "Hello, hello, good morning to you, / I've come to a quiet place, / Where the sound of silence / Takes over the sound of silence." The score includes various musical notations such as chords, scales, and dynamics. There are also handwritten annotations in red and blue ink, including "E5", "15ma", "H2.8", "H3.1", "B", "3", "let ring...", "*Harm:", "w/bar", "fdbk.", and "pitch: G#". The guitar part features a complex arrangement of chords and scales, including a 15th harmonic and a 3rd harmonic. The vocal part features a melody that is mostly in the soprano range, with some notes in the alto range. The lyrics are written in a simple, sans-serif font.

15ma H3.1 H4 H4 H2.4 H3.1 (B) B B (B) B B

Harm.....
w/bar.....

3.1 (3.1) 4 4 4 2.4 3.1 2.4

-4½ -2½ -2½ -1/2 -1/2 -1/2 -1½

-1 w/bar fdbk. fdbk. H

(9 9)
(9 9)
(7 7)

1 2 (2) 0 1

pitches: B B

15ma B loco B B B B 8va B loco B E7#9

Harm.....
w/bar.....

full

(2.4) 2 2 2 4 4 4 4 4 4 7

-4 -2½ -2½ -2½ -2½ -2½ -3½

S S

2 0 0 7 2 9 7

9 9
9 9
7 7

Red House

Words and Music by Jimi Hendrix

Intro
Slow Blues $\text{♩} = 56$

Gtr. 1 (E.J.)

*B7

B[°]7

mf
let ring.....
w/dist.

T
A
B

9 11 11 10 11 10 11 10 11 11 11 10 10 9 10 9 10 9 10 10 10

*Chord symbols reflect overall tonality.

7
**T = thumb
on ⑥

B7

N.C.(B7)

Gtr. 1

T T

full full full full

10 10 (10) 7 10 7 9 10 10 7 10 7 9 7 9 9 7 7 9 7 9 7 10 7

Gtr. 2 (S.V.)

mp
w/dist.

1/2

10 9 (9) 7 9

Gr. 1

The musical score for guitar, grade 1, consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with eighth and quarter notes, some with slurs, and wavy lines indicating vibrato. The bottom staff is a bass clef with fret numbers (9, 7, 7, 10, 7, 7) and a 'full' instruction with an arrow pointing to the 9th fret. The score is divided into two measures by a vertical bar line.

Gtr. 2

let ring-----4 w/bar

7 7 (7) 7 9 7 9 7 (7) 7 10 11 7 9

Gtr. 3 (J.S.)

mp
w/dist.

2 2 4 4 5 5 4 2 2 2 4 4 5 5 4 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score includes a key signature change from three sharps to one sharp in the middle of the piece. The lyrics "The Rose Tree" are written below the bass staff.

A musical score for the song "The Rose Tree". The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff are four empty staves. At the bottom, there are two rows of fret numbers for guitar. The first row contains fret numbers 9, 9, 11, 11, 12, 12, 11, followed by a bar line, then 9, 9, 9, 11, 7, 7, 12, 12, 11, 9. The second row contains corresponding slash marks (/) under each fret number.

F#7

9 11 9 11 10 7 9 8 7 5 7 5 6 7 5 2 2 5 2 2 4 2 4 2 4 2 5 2 4 (6)

let ring.....

9 9 9 9 9 (9)

4 2 4 2 6 2 6 2 7 2 7 2 6 2 4 2

E7

full 10 10 7 10 7 9 10 7 10 7 7 9 7 9 7 9 7

let ring..... w/bar

7 7 (7) 7 9

2 0 2 0 4 0 4 0 5 0 5 0 4 0 4 2

B7

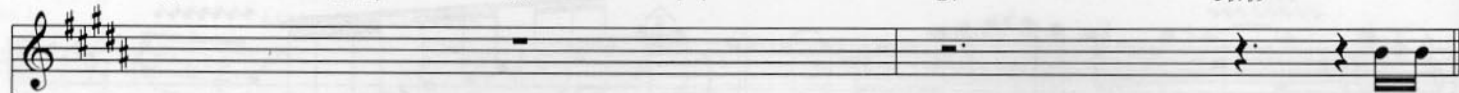
B7/D#

E7

F°7

B7

F#7#9

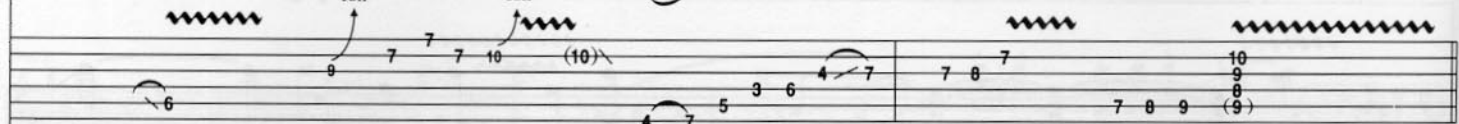


1. There's a



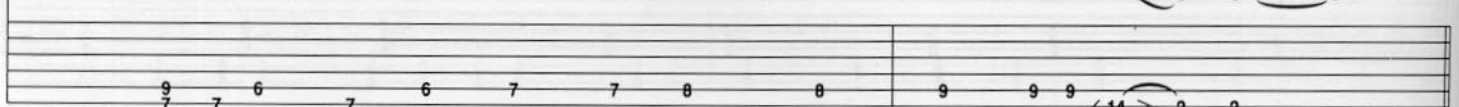
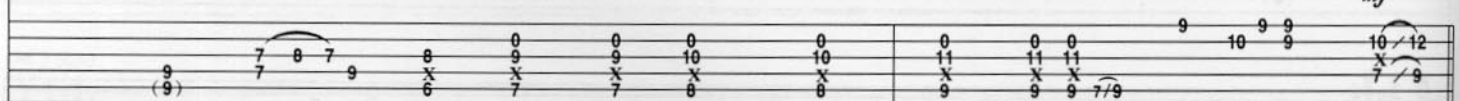
full

full



P.M.

mf



Verse

B7

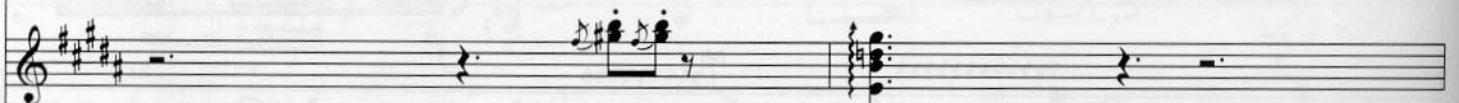
E7



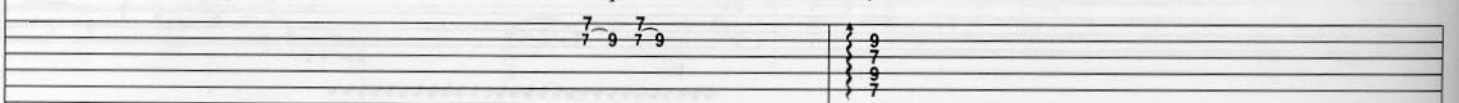
red house

o - ver yon - der,

that's where my ba-by stays.

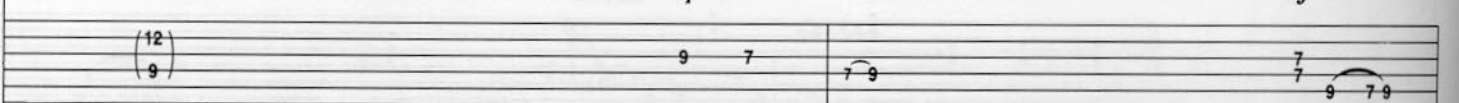


mp



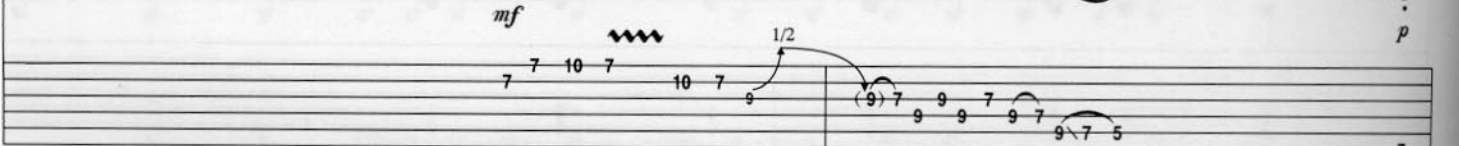
mp

mf



mf

p



B7

Yeah, there's a

full 7 7 10 7 10 7 (7) 6/7 5 7 9 7 9 7 9 8 7 5 7 5 (5)

mp let ring 4 7 7 7 7

mf 1/2 7 9 7 9 7 7

9 7 9 11 11 12 12 11 11 9

10 9 (9) 7 9 7 9 7 9

E7

red house

o-ver yon-der

and that's where my ba-by stays..

mp 9 7 9 11 (11) 9 0

p let ring 4 7 7 7 7

mf full 10 10 9 (9) 7 9

tr *mf* *p*

2 2 4 4 2 (9 2) 0 2 0 2 4 4 2 2 4 2

B7

Musical score for "I have a dream" by Martin Luther King Jr. The score is in G major (one sharp) and 4/4 time. It features a vocal melody and a guitar accompaniment. The guitar part includes a "let ring" instruction and a "mf" (mezzo-forte) dynamic marking. The lyrics "I have - n't" are written under the vocal line.

The second system of the musical score for 'The Rose Tree' continues the melody. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, ending with a half note. Below the staff, the fret numbers for the guitar are indicated: 9, 7, 9, 7, 11, 7, 11, 7, 12, 7, 12, 7, 11, 7, 9, 7, 9, 7, 11, 7, 11, 7, 12, 7, 9, 7, and 17. The system concludes with a double bar line.

been home— to see— her— in 'bout nine-ty-nine and one-half days

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. The key signature has one sharp (F#). The tempo is marked *mp* (mezzo-piano). The melody begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. This is followed by a half note C5, then a quarter note B4, a quarter note A4, and a quarter note G4. The melody then continues with a half note F#4, a half note E4, and a half note D4. The piece ends with a final half note G4. The score includes a first ending bracket over the last four measures (B4, A4, G4, F#4) and a second ending bracket over the last two measures (E4, D4). The first ending leads back to the beginning of the piece. The second ending leads to the final measure. The score is written on a single staff with a treble clef.

The second system of music continues the melody and accompaniment. The melody, in treble clef with a key signature of three sharps (F#, C#, G#), features a sequence of eighth and quarter notes, including a triplet of eighth notes. The accompaniment, in bass clef, consists of a steady eighth-note pattern. A 'full' dynamic marking is indicated above the eighth-note accompaniment. The system concludes with a double bar line.

B7

B7/D:

E7

F°7

B7/F#

F#7#9

Verse

B7

E7

2. Wait a min - ute, some - thin's wrong,

Lord, this key — won't un - lock the door.

Musical score for "The Rose Tree" (G major, 2/4 time). The score is divided into three systems, each with a vocal line and a guitar accompaniment line.

System 1: The vocal line begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The guitar accompaniment starts with a quarter rest, followed by a quarter note G4, and then a half note G4.

System 2: The vocal line features a trill on G4, followed by a quarter note G4, and then a half note G4. The guitar accompaniment includes a trill on G4, followed by a quarter note G4, and then a half note G4.

System 3: The vocal line has a trill on G4, followed by a quarter note G4, and then a half note G4. The guitar accompaniment features a trill on G4, followed by a quarter note G4, and then a half note G4.

The score includes dynamic markings such as *mf*, *mp*, *p*, and *mf*, and articulation marks like trills and accents.

I said

f full 9 7 7 12 12 10 12 full 12 10 12

w/bar -1 -1 w/bar -1 -1 (7) (7) (7) (7) 0

tr -1/2 -1 -1/2 w/bar 0 10 0 (10) (10) (10) (10) /12

E7 wait a min-ute, some- thin's wrong, Lord, this key_ won't un - lock the door.

mp let ring 5 7 6 4/6 5 9/11 *mf* let ring

mp 1/2 9 (9) 7

p *mf* *p* 2 0 2 0 4 0 4 0 5 0 2 0 4 0 4 1 0 2 0 4 2 0 2 0 4 0 4 2

B7

I've got a

let ring-----4

(11)

10

11

10

(10)

9

10

9

10

9

10

9

10

9

10

9

10

9

10

9

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9

F#7

bad, bad

feel-in', ba-by,

E7

that you don't

live here no

mp

let ring-----4

7

9

7

9

7

9

7

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9

7

9

7

9

7

14

B7

B7/D#

E7

F#7

B7/F#

F#7#9

more. That's al - right.

T *mf* $\frac{1}{2}$ full

let ring.....4

w/pick & middle finger.....4

0	0	0	0	0	0	0	0	0	10
6	6	7	7	8	8	9	9	9	9

Guitar Solo

Gtrs. 2 & 3 tacet
B7

Gtr. 1

P.M. $\frac{1}{2}$ $\frac{1}{2}$ full full full $\frac{1}{2}$ full full $\frac{1}{2}$ full

(0)

B7

$\frac{1}{2}$

B7

The first system of musical notation features a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes, with some groups of four beamed together. There are two measures labeled "7:6". A triplet of eighth notes is indicated by a bracket and the number "3". Below the staff, there are several empty staves, one of which contains a sequence of fret numbers: 12, 10, 12, 12, 12, 10, 12, 12, 12, 10, 12, 12, 12, 10, 12, 12, followed by a double bar line and then 12, 12.

The first system of musical notation for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in eighth notes, with a final quarter note. The lyrics 'The Rose Tree' are written below the staff. The notation includes a treble clef, a key signature of three sharps, and a 2/4 time signature. The melody is written in eighth notes, with a final quarter note. The lyrics 'The Rose Tree' are written below the staff. The notation includes a treble clef, a key signature of three sharps, and a 2/4 time signature. The melody is written in eighth notes, with a final quarter note. The lyrics 'The Rose Tree' are written below the staff.

The image shows musical notation for the E7 chord and its associated scale runs. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The E7 chord is indicated by a bracket over the first two notes (F# and C#). The scale runs are shown on a five-line staff below the chord. The first run is a descending scale: 12, (12), 10, 12, 10, 7, 7, 9, (9), 7, 9, 7, 9, 7, 5, 7, 5, 2. The second run is an ascending scale: 2, 5, 7, 9, 7, 5, 2, 7, 9, 7, 5, 2, 7, 9, 7, 5, 2. The notes are connected by slurs and ties, and the runs are labeled with 'full' and 'half' notes.

*Turn bar to face bottom strap button and depress to raise pitch.

pitch: G# A

F#7#9
8va

E7
8va

B7

B7/D#

E7

F°7

8va

B7/F#

F#7#9

8va

Guitar Solo

Gtr. 2 tacet
B7

Gtr. 3

B7

14 14 (14) 12 13 15 12 12 15

1 1/2 1/2 full

10 7 10 7 7 10 7 9 10 9 (9) 7 9 9 9 7 9 7 9 7 5

1/4 full full

3 3 3 3

11 13 12

E7

15 15 (15) 12 13 15 12 12 15 (15) (15) 12 17 17 17 17 17 17 17 17

2 1 1/2 2 full 1/2 full full

B7

17 10 12 10 X X 7 9 7 7 10 9 7 10 7 9 7

full 1/2 1/2

10 7 9 (9) 7 9 7 9 7 8 7 7 10 12 12 10 14(14)

1/2 1/2 full grad. bend

3 3

8va

Gtr. 1 tacet
B7

Gtr. 2

12 15 12 0 12 15 0 12 15 0 10 12 0 12 14 0 10 12 0 12 14 0 10 12 0 12 15 (15) (15) 0 11

Gtr. 2

Gtr. 3 divisi

grad. bend 1½

1/2

2

Gtr. 2 tacet

Gtr. 3

12 11 12 11 12 12 12 12 12 10 12 10 7 7 10 9 (9) 7 9 7 9 10 9 7 9 9

full

full

Gtr. 3 tacet
E7

Gtr. 1

15 15 12 10 7 9 7

2

full

Gtr. 1 tacet
8va

Gtr. 2

16 15 14 17 16 16 15 14 16 16 15 14 17 16 16 17 16 (16)

1/2

1/2

full

1/2

Gtr. 2 tacet
B7
8va

Gtr. 3

17 17 17 17 17 17 17 17 17 17 (17) 15 17 15 16 15 7

grad. release

full

3/4

1/2

1/2

Gtr. 1 divisi

grad. bend

1½

loco

3

B7/F#

F#7#9

Measures 1-16 of a guitar piece. The key signature has four sharps (F#, C#, G#, D#). The first system (measures 1-4) features a B7/F# chord and a melodic line with a wavy line indicating a tremolo. The second system (measures 5-8) continues the melodic line with triplets and a wavy line. The third system (measures 9-12) features a melodic line with triplets and a wavy line. The fourth system (measures 13-16) features a melodic line with triplets and a wavy line. The fretboard diagrams show various fingerings, including triplets and wavy lines indicating tremolos.

B7

Measures 17-32 of a guitar piece. The key signature has four sharps (F#, C#, G#, D#). The first system (measures 17-20) features a B7 chord and a melodic line with a wavy line. The second system (measures 21-24) features a melodic line with triplets and a wavy line. The third system (measures 25-28) features a melodic line with triplets and a wavy line. The fourth system (measures 29-32) features a melodic line with triplets and a wavy line. The fretboard diagrams show various fingerings, including triplets and wavy lines indicating tremolos.

let ring-----

10 11 9 10 11 9 10

8va-----

full

9 (9) 7

1 1/2 17 19 17 19 1 1/2 17 19 17 19 1 1/2 17 19 17 19 1 1/2 17 19 17 19 full 17 19 17 19 17 19

8va-----

tr

tr

grad. bend 1 1/2 1/2

full 22 (22) 22

17 17 17 14 17 19 17 19 17 19 17 19 17 (19 17) 19

E7

3

0 3/4 2 4 2 4/5 2 4 2 4

8va-----

full 19

19 19 1 1/2 19 19 full 21 19 21 21 21 full

8va-----

loco

19 19 19 22 19 19 19 22 19 22 22 22 22

X X

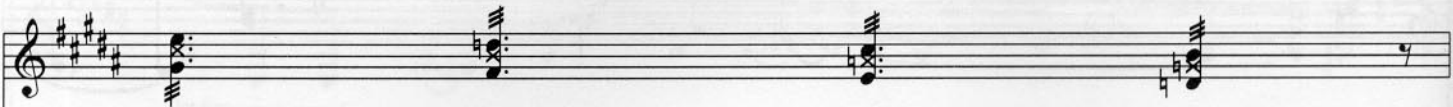
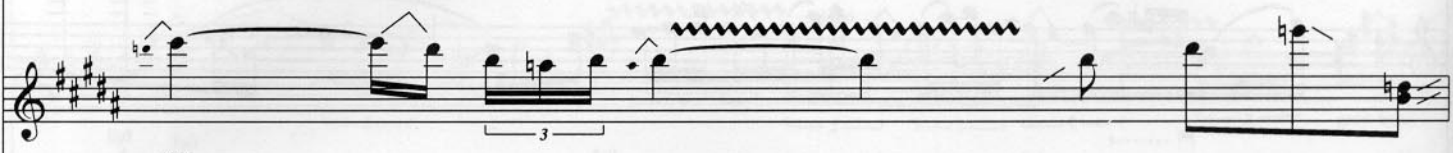
First system of guitar tablature. The musical staff is in E major (four sharps). The first line shows a melodic phrase. The second line contains fret numbers: 9, 9, 7, 9/11, 9, 10, 7, 5, 4, 6, 0, 1. The third line shows a complex melodic line with triplets and slurs. The fourth line contains fret numbers: 9, (0), 7, 10, 7, 9, 7, 10, 7, 9, 7, 10, 7, 9, 7, 7, 9, 7, 8, 9, 7, (7)(12), 12. The fifth line shows a melodic phrase with triplets. The sixth line contains fret numbers: 7, 10, 7, 10, 7, 7, 10, 11, 7, 10, 7, 9, 7, 9, 7, 9, 7, 10, 7, 10, 9, (9), 7, 9, 9, 7, 9, 14.

F#7

Second system of guitar tablature. The musical staff is in E major. The first line shows a melodic phrase. The second line contains fret numbers: 2, 4, 6, 4, 6, 7, 6, 4, 6. The third line shows a melodic phrase with slurs. The fourth line contains fret numbers: 12, (12), 12, 12, 12, 12, 12, 10, 12, 12, 12, 10, 12. The fifth line shows a melodic phrase with slurs. The sixth line contains fret numbers: 11, 11, 11, 11, (11), 9, 8, 7, 7/16, 4, X, X.

G#m

E7

9
X
117
X
96
X
74
X
5full
10

(10)

3

full
10

let ring ----- 4

16

15

15

3

4



12

X

13

14

X

14

15

X

15

16

X

16

16

X

16

full
17

B7

B7/D#

E7

F#7



let ring ----- 4

11

10

11

11

10

11

10

let ring ----- 4

12

12

12

13

13



15

X

14

15

X

14

15

X

14

4

15

X

14

15

X

14

4

15

X

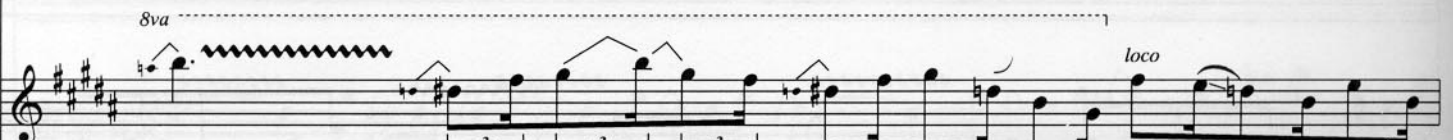
14

15

X

14

12



8va -----

full

17

1/2

15

14

16

1 1/2

(16)

14

1/2

15

14

16

1/4

15

16

13

16

14

12

14

14

B7/F#

F#7#9

3. I'm gon - na

let ring

(12)

14

14

14

13-14

14

14

10

9

8

9

full

full

full

15

12

15

12

15

12

15

12

12

7

7

full

hold bend

1 1/2 w/bar

(9)

13

15

-2 1/2

Verse

B7

E7

go back—

o - ver yon - der,

way down— 'cross the hill.

mp

7

7

9

9

mp

7

9

mp

w/pick & middle finger

7

7

7

7

7

7

9

7

9

7

9

7

9

P.M. full let ring
 9 9 9 7 (7) 9 7 7 7 7 7
 10 7 10 7 9 (9) 7 9 9 9 7 8 7 7
 I'm gon - na
 7 8-6 4 7 4 6 7 (6) 7
 let ring-----4 *mf* let ring -----4 full
 7 7 7 7 7 7-10 7-10 7 (7) 9 9 (9) 7 9
 9 9 9 7 9 9 9 7 9

F#7#9

E7

ba - by, she don't love me no more, I know her sis-ter will.

let ring4 full full

7 (7) \

full

B7 B/D# E7 F#7 B7/F# C13 B13

let ring4 let ring4 rit.

rake4 full rake4

grad. bend 1/2 rake4

rit. grad. bend 1/2 rake4

Free Time

Free Time

This section contains three staves of music. The first staff has a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a whole note chord marked with an '8'. The second staff continues with a series of chords, each marked with a '6' and a '+1/2' interval. Below these chords are fret numbers: 9, 9, 7, 9, 9, 7, 9, 9, 7, 9, 9, 7. The third staff features a melodic line with triplets and a fret line below it with notes: 11, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 5, (5). A '1/2' interval is indicated at the end of the fret line.

Gr. 1: w/misc. str. noise & vib. bar, next 3½ meas.

This section contains three staves of music. The first staff has a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a whole note chord marked with a '6'. The second staff continues with a series of chords, each marked with a '6' and a '+1/2' interval. Below these chords are fret numbers: 9, 9, 7, 9, 9, 7, 9, 9, 7, 9, 9, 7. The third staff features a melodic line with triplets and a fret line below it with notes: 11, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 5, (5). A '1/2' interval is indicated at the end of the fret line.

Musical score for guitar, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into several systems, each containing a treble staff and a corresponding guitar staff with fret numbers and techniques.

Key markings and techniques include:

- Full**: Indicated by wavy lines above the staff.
- 1/2**: A half note or half fret indication.
- 1/4**: A quarter note or quarter fret indication.
- 13:8**: A specific fret or interval marking.
- B7#9**: A chord or scale marking.
- Harm.**: Harmonic marking.
- w/bar**: With bar marking.
- fdbk**: Feedback marking.
- let ring**: Let ring marking.

The bottom of the page includes a pitch reference:

pitch: F# A F# A# B

JOE SATRIANI

Cool No9

Flying In A Blue Dream

Summer Song

ERIC JOHNSON

Zap

Manhattan

STEVE VAI

For the Love Of God

The Attitude Song

JOE SATRIANI,
ERIC JOHNSON,

STEVE VAI

Red House



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ISBN 0-7935-8542-2



HL00690222

